

# ART NEWS

FOUNDED 1902

DECEMBER 15-31, 1942



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Much as we regret thus having to follow the example of leading national magazines, it is a step forced upon us by increased costs of production, packing and mailing. Since we are unwilling to lower in any way the standards of the magazine or to physically reduce it, prevailing conditions leave us no other choice—so that you may continue to enjoy ART NEWS as you have in the past.

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## EDITOR'S LETTERS

SIR:

Three cheers for Mrs. Juliana R. Force and her selection of paintings which make up the current show at the Whitney Museum. It has heartened me to find by reading Milton W. Brown's criticism of the exhibition that the artists whose works are included have not stooped to the Thomas Benton hate-inspiring war pictures; or, is it rather that Mrs. Force has not seen fit to select those war-mongering canvases? There are enough good artists being lost to the propaganda business and to the war poster competitions already, and I'm glad some are left "sustaining our cultural life through this crisis" as Mrs. Force puts it.

Of the very few pictures which do not ignore the war, George Grosz's for one, Mr. Brown has this to say, "feverish nightmare . . . is better calculated to induce a fear of the horror of war than to sustain morale." Wasn't that exactly what Goya did in his great war pictures—induce a fear of the Horrors of War? Let's let the propaganda departments sustain morale, and more power to the Mrs. Forces who give us exhibitions of some of the finest work in the careers of some of our fine artists.

Yours etc.

HELEN R. HEICK

Arlington, Virginia

SIR:

Judged by the high standards set by certain foreign countries, notably Mexico, the Soviet Union, and Loyalist Spain who have seriously studied the position of the poster in their propaganda schemes and, in consequence, have placed vigorous government effort behind it, the results of the National War Poster Competition must be classified as a bitter disappointment. Not a single original idea emerged from the welter of posters submitted. Every prize winner fell back upon subject matter grown hackneyed by constant usage. Some were slick, some artistic, not one was striking.

If the chief motive of the contest was "to give artists an opportunity to raise the entire standard and effectiveness of poster design, particularly through the development of a direct and powerful technique for war posters," we must consider the contest an empty failure. The results are effete, barren of fertile and original thought. We have not yet realized a national American poster nor an outstanding poster artist. Let us face that fact squarely!

Instead of resting on false laurels and basking in the synthetic glare of newspaper publicity, we should be moved to action by this sorry showing. The three agencies that sponsored the Contest in coopera-

tion with other art associations should by concerted voice strive to convince the U.S. Government that posters can be on a par with radio, newspapers, movies, and other media as an agency of public enlightenment and inspiration. In that case, a new committee consisting of psychologists, idea men, and artists should be established to procure posters. This fumbling must stop!

Yours, etc.

SGT. ALBERT KLISTO  
U. S. Army

Camp Kilmer, N. J.

[For ART NEWS' coverage of the Museum of Modern Art's National War Poster Competition see December 1-15 issue]

SIR:

I was about to drop my subscription to ART NEWS as a luxury but after a conference with myself I've decided it is one of my necessities! I love the color reproductions and pass them on to my children's school rooms.

Yours, etc.

ANN BRONSON

Greenwich, Conn.

SIR:

Your new ART NEWS gets better and better. Your editorial staff has come down from the ivory tower and is giving what the people want as information concerning such vital matters as posters and camouflage.

Yours, etc.

ROBERT FULTON LOGAN  
Department Chairman,  
Connecticut College

New London, Conn.

SIR:

Your magazine is wonderful and as long as you have the color prints I will buy no other. Would it be possible sometime to have an issue on Russian, Polish or Roumanian peasant costumes in color?

Yours, etc.

MARY JANE S. CORR

Washington, D. C.

SIR:

I must take exception to Celestine Mason's opinion, deploring the removal of Japanese collections from our museums. I fail to see in what way Japanese art is "an indispensable part of our cultural inheritance." I never considered it worth all the American museum space accorded it. To the magnificent Chinese aesthetic, the Japanese did add something to their own: bad taste! Unlike Madame Mason, I feel that Japanese art should not only be removed from our collections temporarily, but permanently.

Yours, etc.

HENRY HAMILTON

San Francisco, Cal.



# ART NEWS

FOUNDED 1902

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## Contents

Attributed to H. Drouais: *Girl Holding a Flower Basket*, lent by Mrs. Joseph Heine to the exhibition of "French and English Art Treasures of the XVIII century" at the Parke-Bernet Galleries (see article on page 9).....Cover

Editor's Letters .....	4
Art News of America .....	6
Vernissage .....	7
Eighteenth Century Interiors.....	Frontispiece 8
The Spirit of the Eighteenth Century	
Henry de Courcy May	9
Watteau: <i>The French Comedians</i> .....	Colorplate 20
Franklin Watkins: <i>The Misses Maude and Maxine Meyer de Schauensee and Muffin</i> .....	Colorplate 22
Portraits: Likeness or Commentary?.....	Rosamund Frost 23
Our Box Score of the Critics.....	26
The Passing Shows.....	27
Milton Avery, American Fauve.....	28
Christmas Guide for Gallery Shoppers.....	30
Coming Auctions.....	35
When & Where to Exhibit.....	37
Competitions & Scholarships.....	37
The Exhibition Calendar	
National .....	37
New York City.....	38

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DECEMBER 15-31, 1942

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# ART NEWS of AMERICA

## Museum Mergers?

A COUPLE of interesting rumors heard within the last few days both deal with the forthcoming absorption by the Metropolitan Museum of two of our major downtown museums, each of them outstanding in its specialized field of modern art. Such a coup d'état would place the Metropolitan upon a double eminence, its unrivalled collection of old masters matched by one of the most important contemporary groups in the country.

periodical bulletin compiled by Dorothy Grafty, former art editor of the Record. The bulletin will be circulated through art and educational centers for posting.

## Gallery Sculpture

THREE important sculptures have just entered the collections of the National Gallery, the gift of Mrs. Ralph Harmon Booth in memory of her husband. One of these, the first example of Classical art to enter the museum, is a softly

the hope that its members could contribute more in the present crisis as a liberal society than as individuals, the Guild immediately offered its services to the Government, turning out posters for local and national civilian defense, for Army and Navy, for hospitals, Russian Relief, and National Red Cross.

But in addition to their war work, the members' chief vocation has not been suspended: they still function as creative artists, and a year's effort is represented in the present showing. Many of the Guild's members, including its President, William Calfee, are in the armed forces or auxiliary services.

## Artists for Victory Announce Program, Art News to Be Organized Show at Metropolitan to Be Subject of Special Issue Jan. 1.

BASED on the immediate enthusiastic reception of the Artists for Victory exhibition at the Metropolitan Museum (opened December 7, subject of special ART NEWS issue on January 1) Artists for Victory announces that similar all-American shows will be sponsored annually by this federation of more than a score of art organizations. There will also be smaller exhibits stressing regional and thematic subjects. Other important announcements include the appointment of ART NEWS as the society's official organ and the opening of its membership for wartime and post-war activities to other art groups throughout the country and to individuals as Associate Members. Henceforth a subscription to ART NEWS will be included in its Associate Memberships. Appropriately the functioning of ART NEWS as the society's official paper is effective January 1 with the special Artists for Vic-

tory issue discussing in individual articles the three sections of the exhibition at the Metropolitan Museum of Art.

The exhibition, its success already widely hailed, comprises 532 paintings, 305 sculptures, 581 prints chosen from more than 14,000 works submitted from all sections of the nation. The \$52,000 in prizes was awarded by a Museum-appointed commission including Alfred H. Barr, Jr., Juliana Force, Henri Marceau, A. Hyatt Mayor, Daniel Catton Rich, Charles H. Sawyer, and Harry B. Wehle who distributed the following awards. For painting: medal for best picture to Ivan Le Lorraine Albright; \$3,500 First Prize, John Steuart Curry; \$3,000 Second, Peter Blume, Jack Levine; \$2,500 Third, Louis Bouché, Lyonel Feininger; \$2,000 Fourth, John Atherton, Marsden Hartley; \$1,000 Fifth, Aaron Bohrod, Raymond Breinin, Charles Howard;

\$500 Sixth, Howard N. Cook, Philip Evergood, Frank Kleinholz, Jacob Lawrence, Kurt Roesch, Niles Spencer, Mark Tobey; Second Medal, John Rogers Cox. For sculpture: \$5,000 First, José de Creeft; \$3,000 Second, Chaim Gross, Hugo Robus; \$2,500 Third, Gladys E. Bates, Henry Kreis; \$2,000 Fourth, Alex. Calder, Frances K. Lamont; \$1,000 Fifth, Ahron Ben-Shmuel, Herbert Ferber, Grace Turnbull; \$500 Sixth, Richmond Barthé, Eugenie Gershoy, W. W. Swallow, Carl Walters. For Prints: \$500 First, John Sloan; \$250 Second, William Gropper, Stow Wegenroth; \$200 Third, Grace Albee, Leonard Pytlak; \$100 Fourth, Lawrence Barrett, Francis Chapin, Ralston Crawford, Wanda Gág, Benj. Kopman, Lawrence Kupferman. In addition, up to press time, one painting or sculpture daily, in addition to prints, has been sold to the public.

As this issue goes to press the official announcement of the discontinuation of the Museum of Living Art in its present quarters in New York University comes through. Founded as the Gallery of Living Art just fifteen years ago by A. E. Gallatin, this institution has earned highest honors as a pioneer in the abstract modern field. Its absence will be felt as a grave loss to the many working artists living in the vicinity who used the collection for practical reference purposes.

## Art Bulletin

SINCE the elimination of the art page of the Philadelphia Record a need has arisen in that city for critical appraisal and information of value to artists and the art public. To fill this need Philip Ragan Associates of Philadelphia will issue a

modeled Head of a Youth carved from Pentelic marble. Dating from the fourth century B. C., it is comparable to the great Greek heads in Boston, Toledo, and Metropolitan.

The two other alabasters are both fifteenth century, one a Middle Rhenish Pietà, the other The Dead Christ Supported by an Angel which has been given both to the same school as the foregoing and also to certain alabasters carvers working in Nottingham.

## Artists' Guild

PERHAPS a by-product of Washington's acceleration is its new art society, the Artists' Guild of Washington, which currently stages its first members' show of paintings, sculptures, watercolors, and prints at the Corcoran Gallery of Art. Organized in December, 1941, in

The present membership includes Olin Dows, Nicolai Cikovsky, Dorotha Greenbaum, Mitchell Jamieson, Richard Lahey, Marjorie Phillips, and C. Law Watkins.

## Californians

TO DISCOVER and encourage native artistic talent in the Southwest, artist Max Wieczorek conceived and endowed in 1933 the Foundation of Western Art at Los Angeles. The organization's Tenth Annual includes oils by such California leaders as Paul Clemens, Barse Miller, Phil Paradise, and Millard Sheets.

These painters appear in almost any of California's annuals, but the interest in this particular exhibit centers around its unusual features. No jury or committee selects or (Continued at bottom of page 7)



# VERNISSAGE

"THE very name of your organization," wrote Franklin D. Roosevelt on November 16 to the president of Artists for Victory, "is symbolic of the determination of every man and woman in every activity of life throughout the nation to enlist in the cause to which our country is dedicated."

Having scored the outstanding art sensation of recent years with its huge show of contemporary American art at the Metropolitan, Artists for Victory have chosen the occasion to show themselves worthy of the President's inspiring words by living not only in the present but also in the future. Their program for 1943 is no less impressive than the successes they have already turned in to date—with the response to their National Poster Competition, the unprecedented countrywide participation in the Metropolitan exhibition, and the gratifyingly broad distribution there of the \$52,000 in prizes.

That program, summarized elsewhere in these pages, will find its proper place for lengthier exposition in our next issue, since one of the features of the announcement is the fact that, beginning January 1, ART NEWS will be the official organ of Artists for Victory. Thus the youngest American artists' organization, though it actually comprises the twenty-five leading artists' and architects' societies of the country, joins hands with the oldest American art magazine. This involves no change in ART NEWS policy, style, or format. Several columns in each issue will be devoted to the activities of Artists for Victory, as the exclusive communication with its members. Associate members of Artists for Victory can henceforth receive a subscription to ART NEWS included in their membership dues.

We are proud to have been elected by the united artists of the country as the medium of their first all-inclusive national organization. Just as this union is one we hope, for the good of all, will endure long beyond the wartime emergency that fathered it, the appointment of ART NEWS as its organ is a dedication anew of the standards of independence, impartiality,

authority, and excellence which The Art Foundation has set for us.

AS a decade or two ago it was *de rigueur* in America to live a "smart" life against the background of eighteenth century France or England, so it has today become equally fashionable to sneer at *dix-huitième* and Georgian alike. Neither attitude, of course, is correct, and perhaps none were or are so extreme except ancestor-desiring snobs or concrete-functional modernists. Those less fanatically single-tracked should derive a unique joy from the exhibition of French and English eighteenth century art to which this number is largely devoted.

In that exhibition lies all the proof anyone could want why eighteenth century art is as vital to us as eighteenth century music. It would be impossible to understand contemporary compositions without knowing Bach, Gluck, Mozart, Händel, Haydn, Vivaldi, Scarlatti. No less can one comprehend the modern art forms that everyone knows grew out of Goya without knowing his immediate antecedents in Watteau and Fragonard or the English portraitists who influenced the Spaniard so much.

But much more than that, the eighteenth century, as it is presented in this exhibition, teaches a lesson of artistic unity as it has not been seen again since. Here, with painting and sculpture, tapestry and metalwork, porcelain and cabinetwork all shown interrelatedly, is an example of a coöperation between the arts that we urgently need to study—and to emulate if, in the twentieth century style, we hope to leave to posterity a monument more durable than our bloody politics.

The exhibition, because it had to borrow many objects of daily use from private owners, is of enforced brief duration—only eleven days. Its coming into being is due chiefly to the tireless energy and extraordinary taste of a great connoisseur, Madame Jacques Balsan, ably assisted by a committee of distinguished amateurs and leading dealers. We urge everyone within range not to miss a visit to the Parke-Bernet Galleries between December 20 and 30.

A. M. F.

(Continued from page 6)

passes on the paintings. The Director invites artists to exhibit and the artists do their own selecting. Each invitee sends in one or more works and this method, coupled with the limited wall space available in the galleries, makes for selectivity. No prizes are given, no favoritism shown. The Foundation prides itself on the fact that its group shows include a comprehensive cross-section of the best of the West. It has never affiliated itself with any other organized group or opened its galleries to art clubs or associations.

## Post-War Plans

PLANS for the rehabilitation or re-education of soldiers returning from battle during and after the war have been announced by Boris Blai, director of the Stella Elkins Tyler School of Fine Arts at Temple University. The purpose of the program is not to make artists of shell-shocked soldiers, but to teach them to coördinate head-work and hand-

work. The university's facilities can be used to train them as artists, technicians, and craftsmen in all fields. Mr. Blai has already met with great success in the rehabilitation of psychiatric cases through instruction in the arts.

## Widener Collection

COMPLYING with Mr. Widener's desire that the public be permitted to enjoy at the earliest possible date the great collection of art presented by him to the National Gallery of Art at Washington, these objects will go on exhibition beginning with a formal opening on December 20. This celebrated collection will be the subject of a special article in the next issue of ART NEWS.

## Bonington

RICHARD PARKS BONINGTON, whom James Lane has called the "Keats of nineteenth cen-

tury painting" is the subject of an exhibition of oils, watercolors, and drawings at the Lyman Allyn Museum at New London. This elusive artist, though he died in 1827 at the age of twenty-six, left behind a prodigious output of spontaneous and sincere landscapes which raised the level of those to follow. Earlier appreciated in France, where he spent most of his working life, than in his native England (where he was collected later), Bonington, together with Constable, cleared the air of the century, established the fresh and unaffected in landscape painting. The Barbizon men learned much from him while Corot stated that it was a Bonington watercolor which first inspired him to become an artist.

At New London can be studied some of those North French coastal scenes, two-thirds magnificent sky influenced by the style of Dutch maritime painters, for which Bonington is so celebrated. Here, too, in a *View on the South Coast of England* and *The Thames from Richmond Hill* are souvenirs, the

latter almost Turner-esque, of his rare trips to England. Venice, which he visited in 1826, left a strong mark on many pictures of his last years. Here the blue skies and strong light which brightened his palette combined with the study of Canaletto's technique to bring his style into focus. Several superb examples in the exhibition reveal this along with his sureness of draftsmanship in architectural studies of France and in his figure style.

## Lithographers

FROM the U. S. Civil Service Commission in Washington comes an S.O.S. for lithographers. Urgently needed in the reproduction of maps, the call is especially for those experienced in plate-making, transfer work and press work. Salaries range from \$1,440 to \$2,000 a year. Candidates must have had at least nine months of appropriate skilled lithographic experience in a specialized shop or

(Continued on page 32)



**EIGHTEENTH CENTURY INTERIORS:** (above) a British late eighteenth century room, seen through the contemporary eyes of Zoffany in Mrs. George F. Baker's "Conversation Piece." (Below) a reconstructed French mise-en-scene with a richly mounted Louis XV inlaid commode, once belonging to the Duc d'Orleans, lent by Mme. Jacques Balsan, two Beauvais tapestry upholstered chairs of the same period, from the collection of Mr. and Mrs. A. P. Sloan, Jr., a La Tour pastel, and contemporary gouaches and art objects; photo courtesy French & Co.



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# THE SPIRIT OF THE EIGHTEENTH CENTURY

BY HENRY DE COURCY MAY

THE eighteenth century was the apotheosis of Western civilization. In all Europe it was a period of excessive refinement and great culture. It is not unjust to add that these qualities emanated primarily from England and France. Italy had reached its highest artistic expression much earlier. The

From the arts of France and England (the countries whose eighteenth century leadership is discussed in this article) a unique loan exhibition of paintings, drawings, and sculpture, of furniture, porcelains, and objects of art, gathered from many leading American collections (including that of the late George Blumenthal, lent by the legatee, the Metropolitan Museum of Art) is being shown at the Parke-Bernet Galleries for the benefit of the American Woman's Voluntary Services. The author here is himself a distinguished collector and authority in this highly specialized field of art.



**DIX-HUITIEME DUPLICATION:** based on Aved's portrait of Mme. de Bacquencourt (shown in the exhibit by an enlarged photograph), Jacques Helt has reconstructed the dressing table (left) using eighteenth century fabrics and a silver toilet set made by Igonnet and Pollet, makers of the almost identical set in the portrait, in 1739, the year the painting was completed.

seventeen-hundreds, south of the Alps, mark a decline, even though this decadence was occasionally illuminated by flashes of genius, over the sublime accomplishments of earlier centuries. Spain was no longer a center of any great interest outside of individual manifestations, while the northern countries, including Russia, borrowed elements from France and England to veneer the surfaces of their comparatively primitive societies.

After 1715 the art of the two nations with which this exhibition deals had blossomed out into a harmonious ensemble. It represented a culmination of taste, which presupposes proportion. It became an entity in which no one element seemed

to overshadow the other. This is, perhaps, the secret of charm allied to distinction. There was no great, overpowering master, standing out boldly in relief and throwing into insignificance all the objects grouped around his creations. A painting did not, in its importance, destroy the merits of a nearby statue which, in its turn, never prevented one from admiring at the same time the excellence of tapestries and furniture. The clocks and candelabra, the cassolettes and vases were as much works of art as the chimney-piece, the commode, or the console on which they might be placed. The gilt and chiseled bronzes enriching a composition in Chelsea or in Chantilly were as

plainly creations of imagination and talent as were these porcelains themselves. The walls and ceilings, the overdoors and friezes, the painted panels or bas-reliefs enhanced, and never detracted from the chairs, tables and other accessories indispensable to human occupancy. The exteriors were in keeping with the interiors and no false note disturbed the harmony of what we now realize was an imperishable elegance. The ultimate blossoming indeed, of all the elegances.

This evenness in beauty spread itself beyond the mere confines of a house; it extended into gardens and parks, through noble squares and great avenues. Nature itself was treated as part of a beautiful scheme. The climaxes of eighteenth century processes were never sudden. They could only be arrived at through what

one must call the gradations of good taste.

The seventeenth century had been one of great splendor but its creations, especially in France, were too grand, perhaps too phoenix-like to pervade the entire atmosphere of that epoch. Its magnificences were startling, but they were comparatively isolated and necessarily somewhat unrelated. It remained for the following period to create a complete, permeating, and flawless whole.

Mansard and Vanbrugh had raised palaces in wildernesses. With Gabriel and the Brothers Adam these spaces were to become luxuriant gardens full of fountains and statues. With the evolution, the affinement of society in general, luxury and convenience took the place of pomp; intimacy that of exaggerated etic-



**BRITISH LAVISHNESS:** beautifully inlaid, and one of the richest examples of its kind extant is the English satinwood semi-circular commode which reflects Continental influence. Lent By Mrs. Thomas Ewing, Jr. The Chippendale mahogany armchair, ca. 1750, upholstered in floral needlework of the period and from the collection of Mrs. Howard Eric, is unusually elaborate in detail, suggestive of French rocaille in outline. For the Gainsborough portrait, see reproduction on opposite page. (Photos courtesy Frank Partridge, M. Knoedler & Co.)



**BRITISH CENTURY:** George I walnut writing desk, ca. 1730, lent by Mrs. Thomas Ewing, Jr., and Raeburn's "James Cochrane," ca. 1810, lent by Mr. André de Coppel.

quette. Another sort of life was called into being and with it there appeared new and exquisite inventions.

Watteau and Gainsborough, Reynolds and Chardin, Romney and Fragonard with their peers and associates, are household words. It would seem superfluous even to mention them. It is one of the aims of this exhibition to show, alongside with these world famous names, the creations of other and different masters, of artists whose talents found expression not on canvas or in stone, but in metal and wood, in porcelain and textiles.

It would be impossible here to name the numerous artists and artisans who revolved in the orbit of architects, sculptors, and painters. All the world knows Chippendale, Hepplewhite, and Sheraton; Mesonier, Cressent, and Bellanger. The innumerable *ébénistes* of France have been the subject of exhaustive and highly documented works. The furniture designers of England are almost as well known in America as in their native land.

Within the limits of that century we see the most perfect expression of the genre *rocaille*, exuberant or restrained, growing gradually into a form of Neo-Classicism which is as distinctive and original as are the volutes and arabesques



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**GAINSBOROUGH** epitomises the more vaporous aspects of eighteenth century painting in England. Free of frills and trappings, his portrait of "Mrs. Alexander Champion" is marked by its handsome direct simplicity. Lent by Mr. André de Coppet.



**EARLY ENGLISH PORCELAINS:** (right) from the first "Triangle" period of the Chelsea factory comes the earliest known Chelsea pair, ca. 1748, lent by the Hon. Irwin Untermyer. (Left) remarkable for the quality of modeling is the Derby "Gallant and Lady," ca. 1758-60, lent by Mr. Forsyth Wickes.

from which it emanated. Caffiéri, Delafosse, Gouthière, represent broadly the three great stages of design, characteristic of the reign of Louis XV and his successor. Their bronzes determined the evolution of taste as much as the furniture itself which served as a pretext for these brilliantly gilded embellishments.

In England decorative art ran the gamut of all possible influences. Chinese art, charmingly misunderstood, was delightfully misinterpreted by numerous architects and cabinetmakers. Its elements were combined with French borrowings and Gothic reminiscences until Piranesi and the Classical discoveries of Italy found

favor in British eyes. This occurred some years before the Style Louis-Seize had been evolved across the Channel.

French decorative art was, generally speaking, subjected to fewer foreign influences than that of England. An innate sense of scale, characteristically Gallic, prevented Parisian creations from falling into the exaggerations which give a strangely exotic and oftentimes fascinating accent to many English pieces. The French adapted; they did not submit to alien importations, and for that reason the manifestations of eighteenth century French Art are uniquely homogenous.

Hogarth, Zoffany, and Rowlandson



**CHIPPENDALE** mahogany pole screen with Mortlake tapestry banner, ca. 1760. Lent by Mrs. E. J. Hesslein.



**DELICATE CARVING** on architectural Chippendale cabinet, ca. 1755, lent by Lieut. & Mrs. Paul Rosenthal.



**GEORGE I** tea stand, ca. 1735, anticipates Chippendale; kettle, ca. 1715. Lent by Mr. J. P. R. Argenti.





BY CAFFIERI with Meissen figures of "Africa" and "America" is the pair of candelabra (left and right above) lent by Mme. Balsan.



MR. J. P. MORGAN'S superb French porcelain collection, now in the Wadsworth Athenaeum at Hartford and rarely exhibited in New York, contains such rare examples as the Sevres ewer and basin (above), the Mennecey specimen (left), and the mounted Chantilly figures (right).



LACQUER, a decorative idea borrowed from China, was popular with French and British cabinetmakers. Mounted with gilt bronze, embellished with painted motifs in gilt, this Louis XVI black lacquer commode is signed by "Burb. ME." Lent by Mr. C. Ledyard Blair.



**GEORGE MORLAND:** "A Christmas Gambol," lent by Mr. J. W. Sterrett.  
By one of England's leading genre painters of the end of the century.



**LAWRENCE'S** fluid facility in a likeness of "Lady Maria Conyng-ham" lent by Mrs. James P. Donohue.



**REYNOLDS**, dean of his school, painted "Miss Mary Hickey," daughter of his friend. Lent by Mrs. H. Harris Jonas.

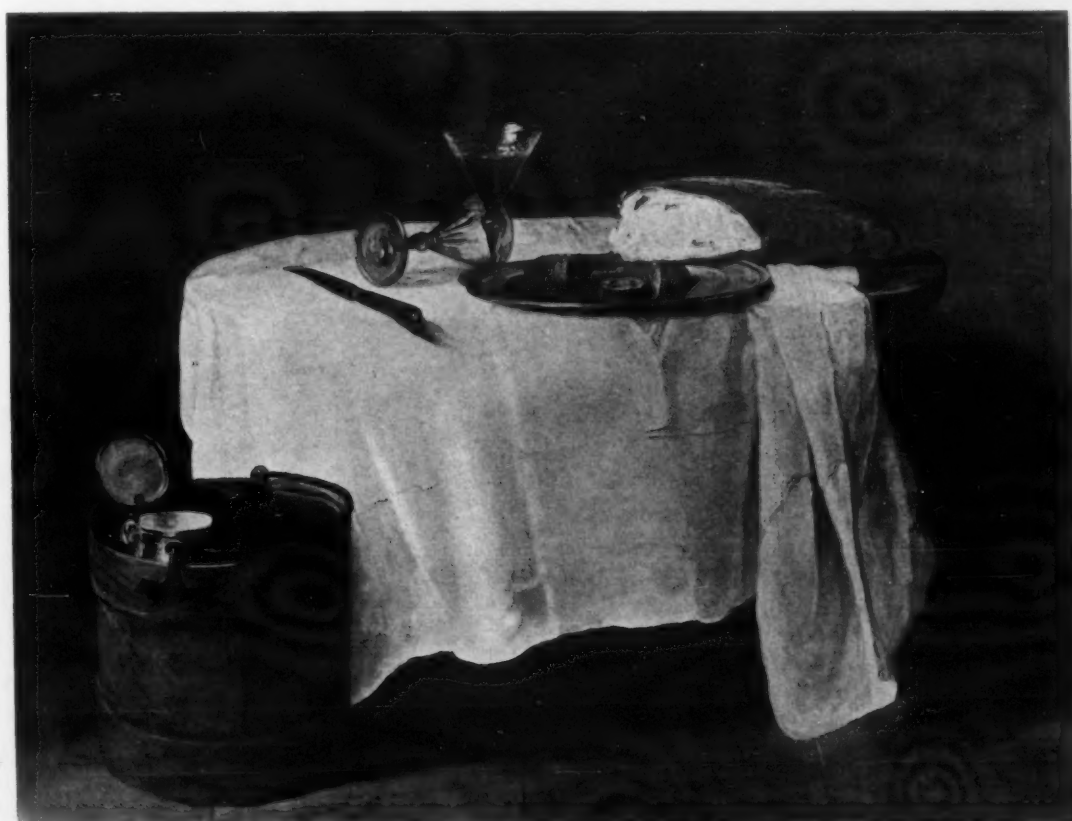




**JEAN BAPTISTE PERRONNEAU**, celebrated as a pastellist and engraver, was also a portraitist of great skill. "Portrait of a Lady" is lent by Mr. Carl M. Loeb.



**FRANCOIS DROUAIS** characterizes Louis XV portraiture, especially that of women and children. Lent by Mrs. Arthur Stein is his portrait of the Revolutionary poet Herault de Sechelles in his youth.



**CHARDIN**, most realistic of the French, accorded monumental dignity to still-life carefully composed, patiently painted. "The White Tablecloth" lent by Wildenstein & Co.

have immortalized various aspects of English domestic life. De Troy, Boucher and Lavreince have done the same for France. We know well the look of the houses Horace Walpole left behind him in England in order to listen to Madame du Deffand's conversation in her salon within the Convent of St. Joseph. We can almost remember the program of Lady Hamilton's attitudes. We have been made familiar with the furniture, the books, the jewels, even the dresses of the Marquise de Pompadour. Through Moreau le Jeune's eyes we have seen Madame du Barry's dinner parties at Louveciennes. The Duchess of Devonshire and the ill-fated Princesse de Lamballe inspired the fashionable portrait painters of their day. We need have no difficulty in re-creating the backgrounds against which these ladies lived in the

**WASH** sketch by Fragonard sums up the spirit of the eighteenth century. Lent by the Rhode Island School of Design (below).



**FRAGONARD'S** *joy de vivre* in a characteristic theme, "*La Résistance inutile*," lent to the exhibition by Mr. E. John Magnin (above).

moments of their youthful enthusiasms. Carmontelle's profiles constitute an almost complete history of the society of his time: Cruikshank's caricatures are indispensable connotations to a visualization of English customs. Scott fixed the aspects of contemporary London; Hubert Robert the monuments and vistas of Paris and its environs.

The documentation of this vanished yet immortal epoch is remarkably complete. Even today, in our own sad and unenviable world, we can still hear echoes from that brilliant era. The tradition is not altogether lost even though the famous *douceur de vivre* has long since departed.

It would be an obvious error to think of the century of Voltaire as a purely frivolous one. We should remember that gayety can be one of the highest manifestations of courage. We are not here to consider the evolution of historical events but merely to appreciate the things which made for beauty and happiness. It is also possible that this divine combination became responsible for a Revolution which, in the last analysis, has done infinitely more harm than good. Rebellion, however, is endemic to mankind. A far-sighted acceptance of conditions represents something still greatly beyond us. Man is too impatient to wait while misdirected altruism and political dishonesty constantly foster the delusion of





GREUZE applied the ephemeral shimmer of the dix-huitieme to genre subjects but managed still-life details with Chardinesque skill in "The Spoiled Child" lent by Mrs. Sosthenes Behn.



**TAPESTRY CARTOONING** was an important facet of the activity of France's most celebrated painters. Lent by J. Paul Getty is this Royal Beauvais weaving, first put on the looms in 1749, of Boucher's "Loves of the Gods." Bacchus and Ariadne are on the left; Jupiter and Antiope on the right.

equality. These considerations have little to do with the subject in question, although they are inseparable from the epoch.

It is our desire that this exhibition may help to revive, within the short space of its duration, at least a faint reflection of the splendor, the subtlety, the charm of what was a more civilized

society than is our own. Let us hope that the quality of the eighteenth century may perhaps inspire man to clearer returns towards the comprehension of beauty and the pursuit of happiness once that the stern duty of the present time will have found its reward in victory and its fulfillment in peace.



**LANCRET**, like his master Watteau, delighted in the depiction of the lavish theatrical productions of the early eighteenth century. "Scene from the Opera 'Les Indes Galantes'" from the collection of Mrs. Moritz Rosenthal, is expressive of the epoch on its own breezy level.





Watteau, the most famous portraitist to Versailles and all of Europe, distinguished the beauties she painted by unusual poses, informal arrangement  
"Madame Grant," painted in 1783, later became Princesse de Talleyrand. Lent by Mrs. Edward S. Harkness.



**WATTEAU: "The French Comedians,"** epitome of the eighteenth century. The picture represents the most famous comedians of the time of Watteau, the three most famous comedians. Bought directly from Watteau by Frederick the Great, the picture was until the end of last War in the possession of the Bache Collection, which lends it to the present benefit exhibition of "French and English Art Treasures of the Eighteenth Century," at the Parke-Bernet Co.





Watteau, the three at the right representing the tragedians who played serious roles, the two at possession of the Hohenzollern family; it was then brought to America and passed into the the Parke-Bernet Galleries.



**FRANKLIN WATKINS:** "Portrait of The Misses Maude and Maxine Meyer de Schauensee and Muffin," a notable American item among the Museum of Modern Art's current 270 "Twentieth Century Portraits." An inveterate fantasist, Watkins can be classified with none of the standard directions of American painting. Here his strictly personal approach has preserved intact the fragile theme of childhood while at the same time he composes a picture which must measure up with the Gauguins and Van Goghs it hangs alongside of in the De Schauensee Collection. Watkins' technique, based on an elaborate system of priming and tinting his canvas before he starts to apply the oil color, is in part responsible for the freshness of a conception which conveys the wonder of the very young on Christmas morning.





## Portraits: Likeness Or Commentary?

BY ROSAMUND FROST

**I**F FACES make the diversion of a *Life* or a rotogravure section, at the Museum of Modern Art they must bear the burden of our times. The gigantic display of "Twentieth Century Portraits" which opened last week, being an artist's rather than a sitter's affair, is no place for banal good looks or complacent mirror-gazing. Few indeed of the hundred and sixty exhibitors here have given a hoot for anything but their private dream, or nightmare, about the subject they painted. By the same token, no one who has sat for a likeness in the past twenty-five years need complain of flattery. Of course the professional portraitists—the men who actually earn their living at it—are almost 100% absent since it has become part of our contemporary prejudice to rank a pretty portrait as rotten art.

Does it mean that we are over-truthful or merely at war with the salon ornament *per se*? If the latter is the case then we have come a long way from the great age of portraiture, the Renaissance. What artist today, were he describing a character as rapacious as Pope Paul III, would trouble to warm the composition, as Titian did, with the ripe bloom of velvet or, like Greco, ceremoniously pick out the lace surplice of a Cardinal Inquisitor? The sins of our bad characters have soaked right through, even to their complexions and clothes. From the supreme un-chic of Guy Pène du Bois' Mrs. Harry Payne Whitney at the Opera to the disheveled muse that is Berman's Ona Munson, something has happened to the portrait ideal.

The breakdown takes place about the third room of the Museum's show. In the first one the personalities still bask in the glow of the nineteenth century, as Mrs. Fiske Warren and her Daughter do in Sargent's golden candle-light. Even Eakins' homely Miss Elizabeth L. Burton has put her best dress on and assumed an attentive pose. The group pictures of Sloan and Glackens, representing respectively the dignified Bohemia of The Eight and a local counterpart of the Intimistes, violate no secrets. A notable work here is Alfred Maurer's black and blue symphony built around the crabbed figure of Miss Gabrielle. Trenchant enough to qualify its author for the position of American Vuillard, it was done before the trip to Paris had assailed his mind with doubts and rebellions. In conse-



**BRIDGE** between the dignified nineteenth- and the scathing twentieth century portrait: Vuillard's "Théodore Duret," dated 1912 (above). Three aspects of Mrs. Chester Dale as revealed respectively to Lurcat in 1928 (left) to Léger in 1935 (middle), and to Bellows in 1919 (right). These and examples on the following pages are "Twentieth Century Portraits" currently exhibited at the Museum of Modern Art.



**BEN SHAHN's satire on public office in a portrait of "Governor Rolph of California."**

quence, as a painting it still holds its place on the wall where Maurer's terrific myopic *Self-Portrait* of 1926, further along the line, climbs down and haunts you. Of course the ideal drawing-room piece is Boldini's *Miss Edith Blair*, even if it is more whipped creamy than most of his. But then Boldini never really enjoyed guileless American girls. It took a Marchesa Casati (who appears here in her true colors painted by Augustus John) to flex the claws in the long black gloves and bring out the *Violette Imperiale* flavor of this Italian's art.

Both as to intrinsic quality and for the transitional nineteenth-into-twentieth century aspect it represents, the Vuillard

*Portrait of Théodore Duret* is as fine as anything in the show. Here, though arrangement and psychology interest are modern enough, Vuillard is dated by one fact: his respect for his sitter. Again in his little gem of texture and color, *Family of the Artist*, these people live their private life and the observer, to take part in it, must cross a domestic threshold.

An excellent associational group centers around the personality of Renoir whose Thurneyssen and Tilla Durieux portraits for the first time betray that typically twentieth century trait—the centrifugal concentration of a man who made all his models look either like his wife or his cook. From this point on in the exhibition the sitter hardly has a chance. Where the Renaissance artist knew himself to be big enough to be generous about another man's personality, our modernist is out to hit him on the head, poke him in the ribs, twist his nose, and kick him in the derrière. Melancholy spectacle though this may be, it nevertheless makes an animated show.

Of course Picasso was so absorbed in taking her apart and putting her together again that he probably never even knew that Fernande was there, or Braque either. These pictures fit into, and indeed helped originate, the philosophy of "not what you paint but how you paint it." Modigliani scratched the word "Lipchitz" across the top of his two-figure piece, which somehow has not greatly differentiated it from every other Modigliani, except in the fact that they are a couple

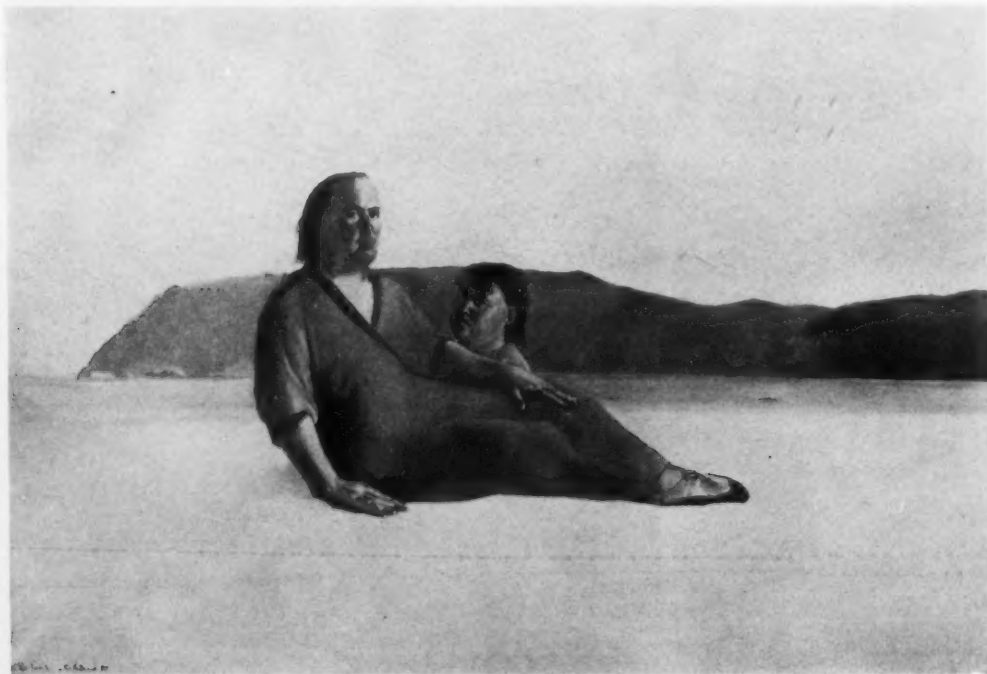
whereas he more often contented himself with single figures. If Redon's dream face is his wife's then she is the sister of every other Redon. As for Derain's familiar model, the feeling persists that, far from being the niece who inspired the paintings, it was the paintings which created the niece. As *Girl with Pears*—all cream and honey and lime green—she is so much picture, so little individual. Despiau's formula came to the point where sitters were glad to take on a family resemblance to the beautiful Maria Lani whom he sculpted best of all. Were all of George Luks' brats really muffin-faced? The comparisons could go on until we end up in the solecism of finding that a lot of modern portraiture is fundamentally anonymous. But then again



**THE MEXICAN Montenegro considers the photographer "George Hoyningen-Huene."**

the show contains notable surprises, like the portraits of Henri Lebasque and Thérèse Bonney by the human-type man, Rouault, or the Ingres-sharp Picasso drawing of Dr. Claribel Cone. And, as in every show, there are a certain number of portrait pushovers—people like Einstein and Kaethe Kollwitz and Frida Kahlo who could never look like anyone but themselves.

One of the most absorbing sidelights on the whole subject is provided by the portrait groups. There is Mrs. Chester Dale, whom Bellows met quite cosily in 1919 but who loomed so vast and goddess-like to both Lurçat and Léger. There is Joella Lloyd (the ex-Mrs. Julien Levy), oracular and poetic to Tchelitchev, archaic to Campigli, evocative even after Dali has built up her head half in clouds and half in brickwork. Of the Lawrence of Arabia portraits Augustus John's is re-



**A DISTURBING double likeness by Bérard entitled "On the Beach," 1933, epitomizes the modern artist's discontented probing into the secret places of the ego.**





MARSDEN HARTLEY paints his memory of a dead companion, "Adelard the Drowned."

markable in its sensitivity, its illusion of bulk and power rendered in such pale transparent desert colors. Like the several other English portraits, which in general are far more fluent and finished than our conservative work, it represents a real triumph for the Slade School of drawing.

To be fair to the twentieth century artist, he is no more cruel with his sitters than with himself. Self-portraiture becomes the art of self-abuse. Bérard's double likeness, *On the Beach*, is really dreadfully embarrassing—and such a wonderful picture too, with its dreaming marine distances. It's neither the posture nor the dressing-gown which does this (the latter, it seems, really belonged to Tchelitchev's sister, thus accounting for the fit) it is Bérard's gaze which tells us a good deal more about him than we want to know. Balthus does the same for Derain, driving it home with an accusing finger pointed by the artist at himself, and similarly throws out plenty of hints and suggestions in his analysis of Joan Miro and his Daughter Dolores. Dali, contemplating his magician's mask, becomes bombastic. Orozco, in a small segment of a face, shows us the eye and nostril of a wild animal. Chirico, Kokoschka, Dix, and Canadé are only a few of the contemporaries who become quite bemused in the contemplation of the fascinating self. Alone John Kane manages to meet his own gaze with steadfastness and conviction.

Of witty satire there are, however, a few notable examples. Ben Shahn's Governor Rolph of California, a Burbank giant bloom in his buttonhole, urbanely

doffs his top hat to the assembled Chambers of Commerce of a state where the weather is always officially fine. (It may be presumed that the artist came East without delay upon the completion of this one.) Florine Stettheimer, a painter altogether too little known, tells us entrancing things about how her sister takes on at Christmas time. Chagall's *Double Portrait*, in which Madame gives her husband a jocular hoist, is one of the gayest and most irresistible pictures in the world, just as his *Rabbi of Vitebsk* is one of the handsomest. Others, again, give the impression of having tried to be nice and ended by turning a left-handed compliment. Lily Cushing Emmet's Paula Lawrence is splendid in color but has a desperate kind of frontality, which this young painter learned from Walt Kuhn, and a strange dead glitter to the eyes. Speicher's Katherine Cornell is a sulky wench, Joep Nicolas' D. H. Lawrence a miserable creature.

As for Albright, he shows his utter contempt for everything (and it must be great since he recently spurned a \$5,000 prize) by making a human being look very much like that scabby old door which has just been crowned at the Metropolitan Museum.

Obviously not every one of 270 items can be an outstanding picture for, as Monroe Wheeler points out in his catalogue foreword, only rarely do today's great paint the great. Too often the recessive American—like the Soyars and Mommer and Liberté and Poor—is unwilling to analyze any but his own family, or his own little crowd, as we see in the Brook-Biddle-Zorach combination.



THE COMPETENT English academy: Augustus John's "Colonel T. E. Lawrence."



BLUES SINGER "Paula Lawrence" uncompromisingly summed by up Lily Cushing.

However, there are many works which do not depend on the sitter for their intrinsic interest, like the Rivera which shows him as an accomplished Cubist in 1914, and the two early Duchamps which show him to have once been a slavish follower of Cézanne. There is Marsden Hartley's ghost of Ryder, painted in 1938-39, and the extremely touching portrait of his fisherman friend, *Adelard the Drowned*, where a peppermint-pink flower in the inky hair so nicely balances brilliant red.

Alone the Surrealists insist upon the hair-sharp likeness. Max Ernst's beautiful, bird-like face is as carefully set down by Leonora Carrington as hers is recorded by him amid the fearsome developments of the morning light. Thus we dream of our friends, calm and crystal-clear in the most extravagant of surroundings. But the Surrealists' is a dream in technicolor, for they are the only ones who have been astute enough to imitate the portraitists' great rival and machine of undoing, the camera. And here at last we get down to the crux of the show. On the camera, far more than on the times or the artist himself, the discontents of this show can be pinned. Cheated of commissions, the artist takes his revenge. What matter if the glazed and flawless beauties of the English eighteenth century still bring the highest prices at auction? The public need not expect to be indulged in that way. To the art critic of the future our time may become known as the Split Personality Era, or the Age of Uncomfortable Portraiture. But that same critic will never complain that it was a dull age.

# OUR BOX SCORE OF THE CRITICS

CONSENSUS OF NEW YORK REVIEWERS' OPINIONS OF ONE MAN SHOWS CONDENSED FOR QUICK REFERENCE

ARTIST & Gallery  
(and where to find  
ART NEWS' review  
of each exhibition)

NEW YORK TIMES  
Howard Devree—H. D.  
Edward Alden Jewell—E. A. J.

HERALD TRIBUNE  
Carlyle Burrows—C. B.  
Royal Cortissoz—R. C.

SUN  
Henry McBride—H. McB.  
Melville Upton—M. U.

WORLD-TELEGRAM  
Emily Genauer—E. G.

AVERY, Valentine  
(see ART NEWS,  
this issue, p. 28)

His familiar style has not changed much, though I think that each year shows an advance within his own peculiar scheme of plastic thought. There seems something basically connected with the Fauves here. But there is more besides. And whether you like it or not, Avery's painting is his own.  
E. A. J.

... appears more than ever today like one of the sparkling juveniles. His show of paintings represents with finesse a spontaneity which, while productive of decorative design and color, suggests the child's simple and untutored pictorial imagery. Most sensitive, it seems to us, are Avery's appealing still life subjects.  
C. B.

Good color, good decoration and good humor are what you get in a Milton Avery painting. Avery is a conscious primitive I believe. He knows what drawing is but doesn't care for it. ... What he likes to do is to splash the gay, juicy colors on the canvas and see them take on a rather mocking resemblance to something he has seen in nature.  
H. McB.

He still distorts and rearranges. His perspective is still lopsided. But now he reconstructs the forms he has taken liberties with into arrangements that have their own fluid rhythms. He creates textures rather than reporting them, but he does it with great sensibility, securing highly personal and delicate effects which even Braque couldn't better.  
E. G.

BASKERVILLE,  
450 Park  
(see ART NEWS,  
this issue, p. 27)

... is exhibiting some soundly painted landscapes in addition to examples of his more familiar portrait work. And "Circus Backlot" is a lively, cheerful and highly busy scene.  
H. D.

Less successful in the realism of his portraits and southern scenes, of which his "St. John's Church" is prominent, he shows to most advantage, on the occasion, in several small sketches of circus life, which are spirited and colorful.  
C. B.

These consist of landscapes of a rather severe painstaking order and a series of paintings of doings inside and outside the canvas tops of some large circus. These naturally, are alive with movement and brilliant hues.  
M. U.

He of the thin, slick, stylish portraits of stylish folk, is giving us now circus paintings as luscious as the other things were pallid. ... He's taken it all and woven it, somehow, into designs that have order, a sense of expansiveness, and composition that is quite sweeping in its rhythms. Also, color is rich, strong and gay.  
E. G.

CUSUMANO, Montress  
(see ART NEWS,  
this issue, p. 33)

... emerges with considerable impact. A religious undertone is to be noted—there is even something positively biblical about some of the figure pieces. Nor does the artist ignore the present world crisis. ... Perhaps it is the ever-present seriousness of the work which occasionally makes it seem a little stiff, heavy handed and somewhat mural in rhythms.  
H. D.

... ranges from smooth portraits to vigorous dramatic paintings in a not unimpressive exhibition. Beginning with his somewhat mystical "John the Baptist," he progresses to a firm, opulent and richly painted "Persephone," making his most vital statement in the latter. Though the show is extremely uneven and some of the subjects seem too ambitious for the artist, "Jacob and the Angel" and a tragic "Coventry" also result rather well.  
C. B.

At first glance Mme. Dauton rather swamps you with two large murals, "Place du Tertre" and "Montmartre." They are rather loosely put together at best, as are the same artist's various flower pieces, though the latter are appropriately gay in color.  
M. U.

... it can be seen that he has a quite remarkable talent. It's an uneven presentation in the extreme. There are pictures on hand, like some of the still-lives and the studies of Flushing Dumps and the Hudson, that are downright inept, almost amateurish. And then, on the other hand, you see something like Toni, an excellent, vital, beautifully modeled and richly expressive head of a woman.  
E. G.

DAUTION, Vendome  
(see ART NEWS,  
Nov. 15, p. 28)

This artist takes Montmartre as the motif for two designs, and re-creates its atmosphere with wit and human interest.  
R. C.

At first glance Mme. Dauton rather swamps you with two large murals, "Place du Tertre" and "Montmartre." They are rather loosely put together at best, as are the same artist's various flower pieces, though the latter are appropriately gay in color.  
M. U.

... is responsible for some skillfully painted decorative still lifes that can be dismissed as pleasing enough, but strictly routine. However, she is also represented by two large murals that are as engaging, as charming and in a way as saddening as anything I've seen in some time.  
E. G.

GROSS,  
Associated American  
(see ART NEWS,  
Jan. 1)

Gross is a genuine sculptor. You may quarrel with the obesity of some of his forms, but the forms themselves reflect artistry of the highest type.  
E. A. J.

Gross, whose breezy, personal performance is based on solid sculptured forms, simple rhythms, and a certain fluidity of carving, follows a fairly limited subject pattern, using aerobically figures, mostly. Some of his pieces are fairly realistic in style, while others show a present trend definitely toward decorative abstraction.  
C. B.

... all are wonderful. A most appealing, fluid quality exudes from all these innately feminine figures (for all their oversized limbs). Between the volumes there is the most subtly developed poise and balance. The wood surfaces swell and glisten, their outlines underscored by the grain of the material.  
E. G.

LAM, Mattise  
(see ART NEWS,  
Dec. 1, p. 28)

It would perhaps be more fair to refer just to the picassolamming reverence that infiltrates the phase of his development here exposed. ... Maybe these gouaches were painted under a kind of spell. Some of them make piquant abstract designs. The symbols themselves might have been snatched from "Guernica" and set to the transforming music of Ravel.  
E. A. J.

Not only does Lam paint like Picasso, but he used his symbols to a large extent, with a facility rather remarkable considering the difficulties involved in manipulating so complex a system of lines, colors and images. Lam has an Egyptian motif here that he handles very adroitly, and with some indication of a personal evocation of the classic feeling implied in it.  
C. B.

... immediately takes a conspicuous place among the modernists. He uses the paint brush in a free and commanding fashion, has attractive color and knows how to make a picture effective upon a wall. ... derives almost entirely from Picasso himself ... have plenty to sustain them, quite apart from the Picasso influence and are going to be much liked by liberal thinkers.  
H. McB.

MORLAN, 60th St.  
(see ART NEWS,  
this issue, p. 33)

... sizable, picturesque landscapes of the Ohio Valley in winter and of snowy sunlit mountain peaks. This is sound albeit somewhat old-fashioned work.  
H. D.

... doesn't follow any of the schools too literally, but has a somewhat original decorative style. It is most poetically shown in "Rocky Mountain Solitude," "Valley of the Ohio" and "Old Elm," in which distance as well as mood is caught in the broad pattern of her subjects.  
R. C.

... painting "moods of nature" when landscape is concerned. ... It is with these moods she now concerns herself, entering into their spirit and painting them well with due regard for the possibilities inherent in the pigment itself. This gives her work a sober richness.  
M. U.

REDERER, Artists  
(see ART NEWS,  
Dec. 1, p. 28)

Rederer's sympathies are obviously with music, and his brushwork is sweeping, rhythmical, with power and sensitiveness balanced. His work has gained in freedom of expression and warmth. Two still-lives are in singing color, and there is a glowing and subtle portrait of the artist's wife in dull red.  
H. D.

... would be much more satisfying if he found more content for his pictures instead of simple heads, and painted them less intensely. Intensity, however, is apparently the very spirit of the artist. This show, it seems to us, is best seen in reverse—the drawings and watercolors which are somewhat in the background, first.  
C. B.

... he paints in an unusually straightforward manner that lets dark accents in significant parts do much of his modeling and cuts out all intervening fripperies, leaving the imagination of the beholder to take care of them if he feels they are needed. This is especially evident in his portraits, which strike the beholder with an impact.  
M. U.

... one of the most personal and eloquent talents to emerge on the local horizon. It is rather difficult to describe Rederer's art. He paints large, vigorously brushed portraits in oil that are most spontaneous in their effect, that are extremely virile and that are as moving, as poetic, as tragic, in a way, as you can imagine.  
E. G.

RUBIN, Bignou  
(see ART NEWS,  
Dec. 1, p. 28)

A sweet, high-keyed impressionism pervades the Palestinian landscapes. Still-lives are more firmly stated and they and several figure pieces are essentially in decorative vein.  
H. D.

... is a lyric painter. Tingling, warm color and subtle atmosphere are shown in both landscapes and flowers. His Palestinian subjects reflect his greatest pleasure, and brightly keyed and varied colors give a pleasantly exotic flavor.  
C. B.

... of late changes are noticeable in his work. His sojourn in this country seems already to have led him to employ a cooler palette, and to the advantage of his work, it would seem. This is particularly evident in his series of admirable still life subjects.  
M. U.

Several of them are landscapes, the airy, atmospheric, silvery studies dotted with feather-duster trees that are his hallmark. And they're nice, good as anything he has done in this vein. But what I found infinitely more rewarding are his new still lifes.  
E. G.

STILLMAN, Seligmann  
(see ART NEWS,  
this issue, p. 34)

... continues to employ substantial paint mistily. His work is full of broken light and elusive echoes. Often rather pallid, but usually quite sensitive; and on occasion he strikes a more vibrant chord.  
E. A. J.

... are dimly rich in color and of diffused form. Only by close concentration does something subtly resembling the subject printed in the catalog emerge from the muted color with which the artist expresses himself. In a few subjects one is tempted to give up seeking what is hardly there, but once in a while the forms come into clear focus. ... And at best ... there is charm in his poetic impressions.  
C. B.

... his palette has been lowered in tone. ... The reason for the change is perhaps locked in the artist's inner nature; perhaps he himself is but dimly aware of it; artists are like that. In any event the change seems to give his work a greater depth and significance. It seems no longer concerned with the surface of things only.  
M. U.

Twenty-five compositions are on view, all of them reaching heights of technique he never touched before. For one thing they're infinitely more vigorous. The pigment is heavy, yet laid on with verve. Colors are clear and vibrant. Form emerges more solidly, too. The fabric of Stillman's pictures has become sensuously appealing.  
E. G.

VAN DYKE, Argent  
(see ART NEWS,  
Dec. 1, p. 29)

... does water-colors more or less in the Charles Martin manner and too dependent on deep blue, with Cape Cod and Nova Scotia as subjects.  
H. D.

... large, strongly stylized watercolors which follow a scholastic formula for decorative design.  
C. B.

... vigorous water colors which, with the aid of some borrowed technical mannerisms from John Marin and Mr. Martin of Columbia University, seem quite in the modernist mood.  
M. U.



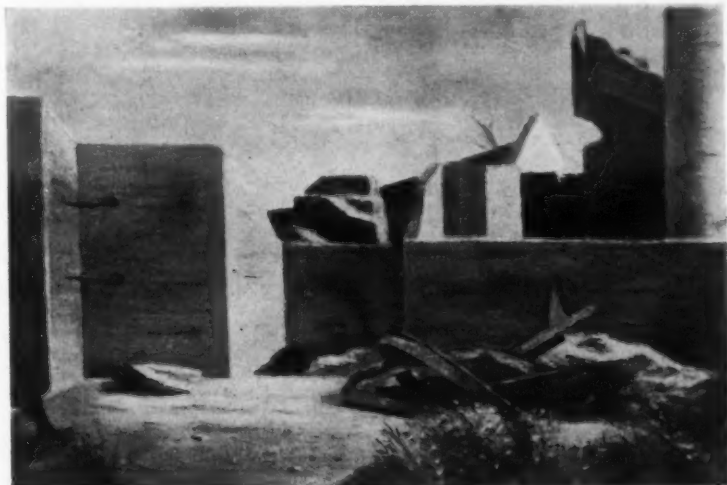
# THE PASSING SHOWS

EXHIBITING AMERICA'S latest along with his Classical sculptures and Persian potteries is nothing new for Dikran Kelekian. This doyen of antique dealers has been interested in modern art since the days when Seurat was "the last word." Now, one of the too rare exhibitions at his galleries is all contemporary, all U. S.

The title, "A Cross-Cut of Art in America," is apt, and there is the mark of one man's taste in its individual flavor. Pictures by high stars like Hartley and Weber have been selected. Included among the up and coming are a brilliant Milton Avery, a powerful figure piece by Tamayo, a solid and handsomely painted *Bulldog* by Arbit Blatas, and one of the most exciting still-lives by Antoinette Schulte. Along with these and pictures by other

though predisposed to patterns, often forgets them for clutter. From his *New Yorker* covers you can see he is one of the few Russian painters whose love for great sweeps of humanity does not make him vague. Artistically there is always a direction in his work; humanly, there is always humor, contrast, and, from you, a guffaw. Of many good ideas fascinatingly worked out among the best were *Lohengrin*, *Moving Day*, *Extra Putter*, *Leisure*, and *Sunshine to Shadow*. (Prices: \$50-\$500)

BASKERVILLE'S CIRCUS pictures give a considerable flavor to his appearance at 460 Park. More familiar to us as a society portraitist, this Army Captain, and incidentally veteran of World War I, has done a delightful series of



FREDERIC KNIGHT: "Cement Mill Ruin," included in an American cross-section at Dikran Kelekian's gallery.

varied and well known painters like Katchadourian, Baumbach, Leb-duska, is the work of some of Kelekian's new discoveries: Frederic Knight, who paints sound forms in dreamy tones, Ruth Huffine, who dashes a gallant Polish Rooster in bristling paint, Nina Balaban, whose high sense of pattern is promising.

The same sort of cross-section has been attempted in sculpture. De Creft, Weschler, and Archipenko are here along with such less familiar artists as the Negro primitive William Edmønton, the sensitive Raoul Hague, and Alexander Stoller, who builds a *Torso* in bold, naturalistic forms. (Prices: \$100-\$2500).

LAUGH WITH ALAJALOV at the Carstairs Gallery. Viewed from a purely artistic angle, his tempera watercolor drawings have considerable distinction in an age that,

studies which show his own enthusiasm for the outrageous paraphernalia which make the charm of the big top. (Prices \$100 to \$800.) In adjoining galleries "It Looks Like Me" offers the conventional string of portraitists among whom John Koch's children stand out for the clear, pinky-lemony flesh tones which are common both to his palette and to childhood, and for McBey's brilliant *Mr. Philip Mal-lory*. (Prices from \$75 to \$3,000.)

CLARIFYING KANDINSKY is the December contribution of the Nierendorf Gallery. We learn that about 1909 he was still doing representational pictures but that his color proclaimed forthcoming independence; that in 1910 the bridge to the abstract was made; that after the War the big, tumultuous "mood" forms began to sort themselves until we find the perfect



MARITA S. JAECKEL: "Fog on the River" in her show of pencil studies and oils at the Ward Eggleston Galleries.

logic of *Modified*, '25. Furthermore that pictures like *Two Red Sides* must surely have influenced Klee and that in *Floating*, 1931, as in this same artist's "textile" compositions, he successfully deals with the problem of all-over action tightly bounded by the frame. *Succession*, 1935, contains the freakish, whis-kery forms that Miro took over, while *Le Ton Contacte* is a triumph of a career which here, for the first time, seems inexhaustibly inventive. After the spot-hanging Kandinsky usually receives (at the Museum of Non-Objective Art for instance), nothing could be more useful than this show. (Prices from \$150 to \$10,000).

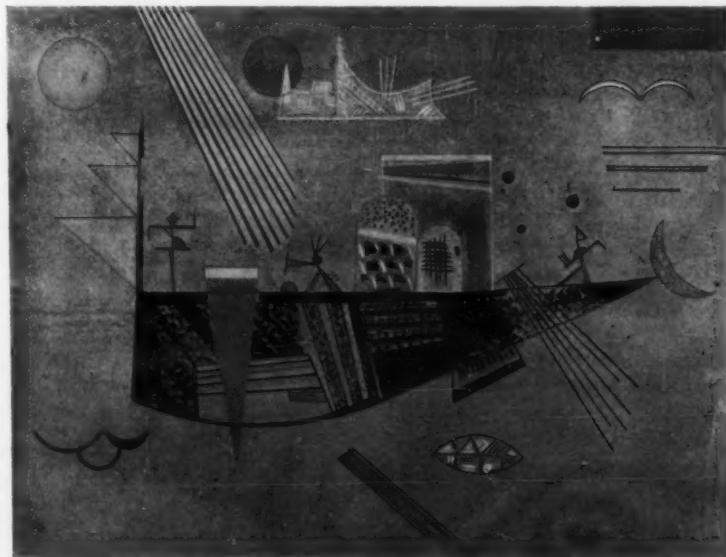
MARITA JAECKEL, watercolor-ist adept in portraying distances on the Hudson River, is the attraction at the Ward Eggleston Galleries. The river miniatures represent her at her best. They seem put together with small touches, but are

not in the least granular. Miss Jaeckel's oil style is also fresh and original. (Prices: \$5-\$100)

IN ALEXANDER CALDER'S drawings the stuff "mobiles" are made on is projected on paper. At the Willard Gallery the abstract shapes which are so remarkable when surrounded by real air gain some in strength when reduced to two dimensions. At the same time they lose in individuality. (Prices: \$50-\$100).

MAURICE GROSSER'S Tennessee shacks and large-scale vegetables, subjects in his two previous shows at Julien Levy's, now mingle there with portraits and landscapes. A deepened art results. This artist paints at once with authority and rare tact. His shacks tell most of the external truth about Negro quarters, while his horizontal landscapes of

(Continued on page 33)



VASSILY KANDINSKY: "Moody," included in the comprehensive retrospective of this artist at Nierendorf's.

# Milton Avery, American Fauve

**B**ACK in 1929 modern French art, which was already taking on glitter to American private collectors, scored an official triumph in this country. Matisse received the Carnegie International award, the Fauves had won through to the Western hemisphere. It was also about this time that Milton Avery

and Jack Levine have legitimized American "isms," we have also caught up with Milton Avery, our most native and genuine American Fauve. As such it is interesting to compare with him the Europeans whose forms are so close to his own. Unlike the Cubists, his dynamics take place on the flat surface of the



**BRIGHT MEMORY** of a trip to the Gaspé, "Fish" is included in Milton Avery's one man show at the Valentine Gallery.

embarked on a parallel career of distortion and arbitrary color. Coming from an American, however, and one who had never even seen a School of Paris picture, this was suspect: such shocks and delights were reserved for the foreign product. Avery's work, anathema in his adopted town of Hartford, was most frequently termed "depressing" and his drawing "weak." In fact, with the exception of McBride who from the first championed him with eloquence and understanding, the critics' approach was as to an American Scene painter who didn't quite make the grade. Another artist, faced with this kind of resistance, might have fled to Europe. Avery stuck it out, partly because money was not plentiful but mostly because he felt very deeply American and knew that somehow his art represented this feeling.

Today, when the Darrel Austins

canvas. The manner in which he alters outlines recalls what Van Gogh did with his most eloquent silhouette — that of *L'Arlesienne*. But color is the real soul of his painting — color as finely balanced (though more varied) as Braque's and often as inventive and unorthodox as Matisse himself. Right now Avery's tart, unexpected combinations make the walls of the Valentine Gallery sing.

For a pathfinder, this artist's life has been singularly uneventful. He started to paint when he was about twenty. Something called the Connecticut League of Art Students served to induct him, though it was in no sense a formal art training. For a time he worked from nature, starting in at dawn in the Hartford meadows after an eight-hour factory night shift. About 1928 people began to tell him that his work resembled that of certain Europeans.



He was doing long, narrow figures in a very somber key that recall both Soutine and the numb, chilled inhabitants of Picasso's Blue Period. They cast shadows and he modeled them slightly but the main effort was directed toward expression.

Gradually this style flattened out as he became increasingly aware of the tensions that color could set up between one form and another. A face was an interestingly-shaped area which might just as well be green, as hair might be magenta. Patiently he fined down these precarious, acid color balances, taking any subject that came to hand. One summer, Mrs. Avery remembers, was spent walking after cows. In the grand old days of 25¢ vaudeville at the Palace, it was clowns, such as the impressive trio Walter Chrysler, Jr. owns. The current show has his ten-year-old daughter in most of the figure pieces. There are reminiscences of a Gaspé trip and the California Coast, in which he places a leopard-spotted rock against a jade-hard sea and leads up to it with a delicate pink and grey froth of wild-flowers—one of his finest pieces of color and composition. As time went on the subject, once the mer-



**FIGURE** piece of 1929: "Boy in Sailor Suit."

## ART NEWS'

### WHO'S WHO

**AVERY, Milton.** Born Altmar, N. Y., 1893, son of Russell and Esther Avery. 1905 moved to Hartford, Conn. Began to paint about 1913 under Charles Noel Flagg at Conn. League of Art Students. Thereafter worked alone. 1926 married to Sally Michel, commercial artist, and moved to New York City. First one man show Opportunity Gallery 1928. 1929 won first prize of Conn. Academy of Fine Arts and Frank F. Logan third prize at Art Institute of Chicago. Paintings in Phillips Memorial Gallery, Newark Museum, Barnes Foundation. Private collectors include Walter Chrysler, Jr., Louis Kaufmann, Alfred Newman.

est excuse for a picture, has become increasingly a part of Avery's expression, marking a kind of artistic coming of age. Few artists pack more comment into their figures, while Avery's humor has been compared to the sublime unlogic of Thurber. The working out of these themes is done in his head, away



**"NURSEMAID,"** dated 1936. In the Albert C. Barnes collection.

from canvas, so that the actual painting takes place at high speed.

Avery's first museum buyer was Duncan Phillips who owns the Seaport McBride called the best picture in Radio City's "Mile of American Art" in 1934. But by the large, they were hard pictures to sell and it took no small determination to go on doing them and no small courage on the part of his wife whose commercial art jobs made such independence possible. However, in 1929 Avery did win a Connecticut prize and from there went on to the Frank G. Logan award at the Art Institute of Chicago. Since then there have been regular one man shows whose unfailing vitality has little by little left its mark on 57th Street. But did it really need the war and the slump in the French picture market to make us appreciate the talent we have at home?

R. F.



# GAZETTE DES BEAUX-ARTS

*for 83 years*

## THE DEAN OF ART REVIEWS

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# KNOEDLER



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## CURRENT EXHIBITION

TO JANUARY 6

## SOME AMERICAN

## WATERCOLORS AND PASTELS

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## CHRISTMAS GUIDE FOR GALLERY SHOPPERS

ART, increasingly popular for Christmas giving—and for purchase with Christmas checks—is especially appropriate in 1942 since few priority materials need go into its fashioning. Over-the-mantel sized pictures are offered in some Christmas shows, but the concentration is on moderately priced pieces—small oils and sculptures by well known artists, watercolors, prints, and drawings which would enrich any portfolio.

The listing of prices in ART NEWS' "Passing Shows" and "In Re Décor" departments has made these sections effective shoppers' guides throughout the year. Those interested in Christmas buying should consult them as well as the list below of dealers who have assembled group exhibitions especially geared for Christmas. In addition to these, the majority of exhibits at the Artists for Victory show at the Metropolitan Museum and at the Whitney Museum's Annual are for sale, the prints and drawings within the under \$100 range especially recommended.

A.C.A. (\$5-\$50): Year-round low price department of small works by well known exhibitors. Good for those with up-to-the-minute taste is sculpture by Hebard, Werner, and Goodelman; painting by Evergood, Jules, Burliuk, and others. Prints, silk-screen and lithograph, by Gropper, Gottlieb, Olds are low in price, sure in appeal.

AMERICAN-BRITISH ART CENTER (\$35-\$200): Stylistic variety embraces a wide range with sculptors Greenbaum, Archipenko, Walton, Key-Oberg; painters Shinn, Simkovitch, Owens, and Chiefer. Good for that young couple on your list. Also drawings (\$5-\$25).

ARGENT (\$5-\$50): Members offer oils, watercolors, prints, and small sculpture, mostly on the bright conservative side, always shock-proof.

ARTIST GALLERY (\$5-\$50): This Greenwich Village stand-by, recently moved uptown, specializes in uncovering new talent. For your aesthetically adventurous friends look for sculpture by Lekakis and Amino; oils by Donato, Simpson, and Passell; watercolors by Oppen, Lux, and Laura Steig.

BARZANSKY (\$35-\$500): Decorative value, fine for those who like flowers, is stressed in paintings by Juliette Bendix. Irwin Hoffman is another of the painters and so is Rothbort who both paints and

sculpts. Margot Einstein, daughter of Albert, bows as a sculptor.

BONNIER (\$10-\$150): Scandinavian art is the specialty here. Three painters are included as well as a large assortment of arts-and-crafts marked from \$5. Owners of country houses who like peasantry knick-knacks will delight in these.

BUCHHOLZ (\$12-\$100): For the collector of the more sophisticated moderns this gallery offers, in an annual print show, perfect solutions to many problems on your list. Leading European sophisticates are here from Beckmann to Rouault and such of their American fellows as Calder, Feininger, and Smith. For from \$40 to \$400 there are also stone casts of Flannagan sculptures and small sculpture by Maillol.

CONTEMPORARY ARTS (\$5-\$50): Good taste for the slightly unusual governs the selection of small works for Christmas. They are ideal things with which to start off a new collector. Bruce Mitchell is invited from the West, and others with individual expressions, some well established, are painters Botto, Bosa, Csoka, Chris Ritter, Dix, Lebduška, Pellew, and Presser.

EIGHTH STREET (\$2-\$50): Conservative oils by William Fisher and others. Some of the small pictures make interesting minor gifts, good to hang in small corners and guest-rooms.

FERARGIL (\$5-\$100): In addition to small pictures by Lechay, Shinn, Gasparo, Margules and others well worth owning are Wayland Gregory's ceramics (some utilitarian) which would enliven almost anybody's decorative scheme.

GALLERY OF MODERN ART (\$10-\$100): Watercolors by Perl, Julian Ritter, Isaac Soyer, Jacobi escape the stereotype. Also small oils.

KLEEMANN (\$25-\$500): Paintings in varied sizes by the gallery's sound American regulars, all fully "arrived": Orr, Brockman, Higgins, Philipp, and others are all sound giving. Also Rembrandt etchings, a safe gift for any older relative (\$5-\$1500).

MARQUIE (\$5-\$75): Milton Avery, Christ Ritter, Ronnie Elliott, Constant, and Dirk are among the varied complete moderns assembled here. For those with progressive taste. Also carvings by Macharniuk.

MIDTOWN (\$20-\$250): Drawings by this gallery's nationally



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familiar members are suggested as gifts. Most would be welcomed by cognoscenti, but even the artistically uninitiate will know the names, value owning their work. William Palmer is especially at home in this medium. So are Doris Rosenthal, Binford, Peirce, Kingman, and others.

**MILCH (\$150-\$3000):** Nineteenth century leaders hang with the gallery's usual contemporaries. A Winslow Homer or a Homer Martin would make a princely gift for a collector of Americans. Also Innes, Melchers, Hassam, as well as Kroll, Stern, Speight, etc.

**MUSEUM OF MODERN ART (Under \$10):** The Museum's fifth exhibition of this sort is entitled "Useful Objects Under \$10," reflects the latest in industrial design of non-priority materials with special attention to needs of those in the armed services.

**NEWMAN (\$5-\$50):** Ilsa Niswonger's ceramics are among this dealer's most attractive specialties fine for a curio cabinet or an odd corner. Also paintings and remarkable prints by Fabry and Dorothy Feigin.

**PERLS (\$50-\$500):** American, Mexican, and French painters all for the sophisticate with a taste for exotica include Dufy, Eve, Vlaminck, Austin, Galván. Also etchings by the School of Paris for the many who would like to own a (or another) Rouault, Picasso, Vlaminck, Utrillo, Kandinsky (\$5-\$50).

**VENDOME (\$10-\$100):** The gallery's usual roster of painters and sculptors, some better known than others, some with a flair for the "different" in a specially selected group.

**WAKEFIELD (\$7-\$50):** For decorative gifts high in conversational value there are originals of illustrations in already published books by the lively trio: Bemelmans, Gergely, and Newberry.

**WEYHE (\$.50-\$20):** Reproductions of paintings from Rembrandt to Picasso, suitable for framing by those who prefer their art firmly established, include good European and American color-prints of a score of world famous paintings. Also fine facsimiles of masters' drawings faithfully reproduced, effective for hanging in any room and valuable for study.

## ART NEWS of AMERICA

(Continued from page 7)

adequate resident study in one or more branches of the subject at a lithography school, college, or technical institute. Map experience is particularly valuable. Applications, which must be filed with the Civil Service Commission, Washington, D. C., should only be made by persons over 18 years of age. There is no maximum age limit though physical capacities must be considered before appointments are given.

Announcement No. 205 for Lithographer and application forms may be obtained at first- and second-class post offices (except in the Commission's regional headquarters' cities, where they must be obtained from the regional office) or from the Commission's Washington office.

### The Last Word

• The George A. Zabriskie prize for the most popular picture in the Allied Artists of America annual which closed last month at the New York Historical Society was given to Marion Gray Traver for a snow scene entitled *Slowly the Shadows Lengthen*.

• Progressive artists wishing to join the Bombshell Artists Group are invited to attend a meeting of this society on the afternoon of

December 20 at the American British Art Center. Each artist should bring three representative works for presentation to the group.

• On December 20 the Greenwich Village-Gramercy Park Committee for Russian War Relief will hold an auction at Number One Fifth Avenue of works which prominent painters and sculptors have contributed to the cause. The list includes Chagall, Léger, Avery, Burliuk, Evergood, Gropper, and Goodelman.

• Showman Billy Rose was the buyer of the Franz Hals portrait of *The Reverend Caspar Sibelius, Preacher at Deventer* which brought a record price of \$30,000 at the Parke-Bernet's Stout et al, painting sale on December 3.

• Baroness Hilla Rebay, non-objective painter, curator of the Solomon R. Guggenheim Foundation and director of the Museum of Non-Objective Painting has, it was recently disclosed, been detained for two months under the alleged suspicion of sympathy with the enemy. It is reported that as a result of a hearing before an enemy alien board some weeks ago, her release was recommended. Her detention pends confirmation of the recommendation by the Department of Justice in Washington.



# THE PASSING SHOWS

(Continued from page 27)

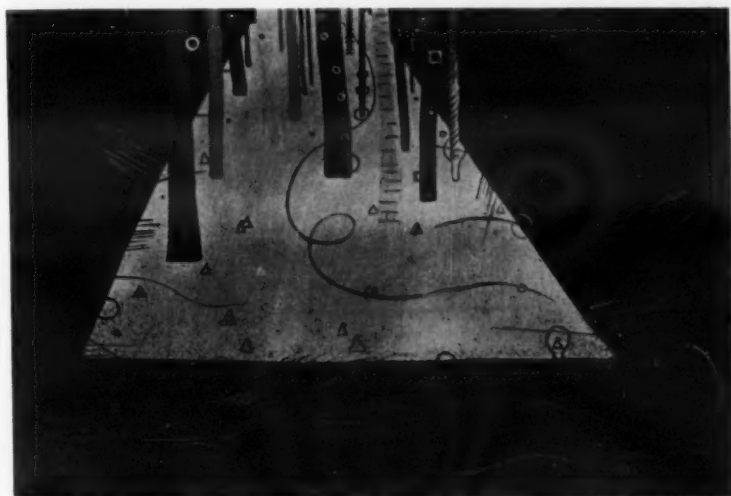
Nantucket are masterly in vista arrangement and values. Sunburst is the elegant best of the shack scenes, and Sawdust Pile, a down-at-the-heel name for a brilliant landscape, is a mixture of Campagnola and Lucioni. The dryness of Grosser's pigment paradoxically softens his touch; his landscapes are not hard, precise, or enameled but tender and true. (Prices: \$90-\$450)

IF OKLAHOMAN Leon Smith's pictures (at Pinacotheca early this month) sometimes suggest Rouault, sometimes Picasso, sometimes the Coptic, it is not derivation that is responsible—it is rather that Smith has aesthetic aims in common with the above: the rhythmic visual expression of strong emotional force through big, stimulatingly colored

But of genuine talent there is plenty, among others Xceron with his luscious darkling purples and greys, Mary Ryan with her fly-apart dynamics, and the parchment textures of John Sennhauser.

CUSUMANO OFFERS gigantic, well-drawn, dour-colored portraits at Montross which show Mexican influences. This Italian, once of the Arthur Schweider group, is out to say things. When he rings the bell, as in *Adolescent* and *Madonna*, there is sweetness plus power; when he doesn't, undirected force is felt. (Prices: \$75-\$400).

FLOWER PAINTERS are in the ascendant at the Studio Guild. Anne Cargill of Georgia in her papers treats blooms metallicly,



LEON SMITH draws upon American Indian painting for his abstract composition, "Landscape of Forest" at Pinacotheca.

forms. With abstracted images and pure abstractions he can be sheer as air too. Watch him. (Prices: \$35-\$500).

EDITH MORLAN, who showed at the 60th St. Galleries, likes blue-green, whether it be found in the deep waters of the Rockies or in a milky imaginary snow scene. This is one artist to whom you might recommend less poetry and more observation of the kind that she puts into the charming *Autumn Retires to the Hills*. (Prices from \$75 to \$250.)

AMERICAN NON-OBJECTIVES, filling the top gallery at the Solomon R. Guggenheim museum, stand up well against the European product on lower floors. Moholy-Nagy comes off winner for the endless and apparently effortless process of his invention, by comparison with which Rolf Scarlett suggests a pedestrian juvenile turned loose with compass and T-square.

with the keen cold eye of a steel-engraver; Lillian Hayward in oil prefers marked but gracious patterning; as in her *Morning Glories*; while Elsie Potter, possessed of more sense of the elegant, offers *Red Camellias*, an atmospheric, seeming-casual study in marked contrast to the heavily underscored redness of Anne Cargill's camellias. Lois Tracy of Tall Timbers Art Colony rounds out the exhibitors with some strong oil landscapes. (Prices: \$3.75-\$200).

TWENTY-ONE MIROS, never before exhibited, hang at Pierre Matisse along with five familiar ones in a show which sets out to prove—and does—that this artist has a different approach for each medium and that he is as at home on a small surface as on a large one. With work dated from 1933 to 1939 the display sums up a decade without attempting to be completely inclusive. The Miro moods are all here: the searing, as in the somber brown abstractions of the Spanish

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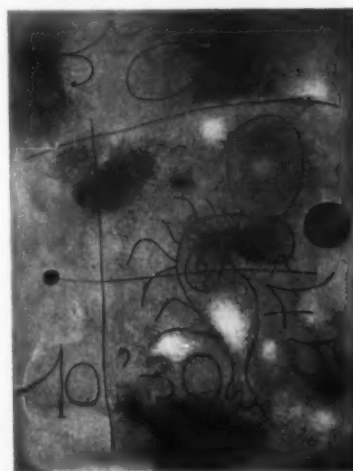
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War epoch; the laughing, as in the glistening trained-seal-focused Circus; the pathos, as in the abstractions of Two Women; and the humor, as in Sleepers Awakened by



JOAN MIRO: "Circus," 1937, at Pierre Matisse.

a Bird. The painter's technical versatility in oil, working in brutal forms roughly tinted on burlap or in careful black outlines tying together the most subtle superimpositions of color, is well recited. He runs the gamut of oils and gouache, and when he turns to pastel or pure drawing he employs them for all they are worth in delicacy. Watercolors, loose, free, and splashy, are entitled *Metamorphosis*, dated 1936. But for Miro, metamorphosis lies in atmosphere and spirit, not in *trompe l'oeil* as for Tchelitchev. (Prices: from \$25).

COMMENTARY on our civilization might be termed the three shows, Vail's bottles, Cornell's "objects," and Duchamp's "valise," at the Peggy Guggenheim Gallery. A fine colorist misuses his talent in the bottles, into which, so scabrously Surrealistic are they, one would not wish to put, much less imbibe therefrom, any liquid. The "objects" occasionally make sense, as in the *Great Horned Owl*, but mostly are as loony as their surroundings. Behind all this is the civilization that wants to forget its own roots, so it tears them out, and while flung in air in indecent, unholy exposure, makes fun of them. (Bottle prices: \$10-\$100; "object" prices: \$12.50-\$95); valise: \$225).

RED ROBIN, Macbeth-presented Indian from Gallup who was on the staff of the Museum of Natural History, is a little too enthusiastically introduced with the statement "for the first time a young Indian artist who appeals to the lover of painting for its own sake." Red Robin is best at groups in a high, white, brilliant sun; his washes are subtle. He paints without the precision of many In-

dians, romantic in the white man's vein, and inclines to indistinctness. (Prices: \$5-\$100)

ARY STILLMAN, the man who painted the Fair so unforgettably, proves that he is still the master of crowds in a current show André Seligmann. *El Baile* fairly rocks with motion, though here as elsewhere his brush collects more of the dinginess than of the color of Mexico. Stillman gets a curious grainy, plastery quality to his work which, close to, turns out to be made up of an infinite number of tiny highlights—all part of a looseness which conceals very skillful drawing. (Prices from \$200 to \$700.)

JOHN SHAYN, as a painter, is happily not hamstrung by his architect's training. The gouaches and watercolors at Montross are adventurous and skillful in design. Of the two mediums he uses watercolor best, getting pure tones. (Prices: \$35-\$200.)

MARTYL, LAUNCHED by the Section of Fine Arts and the WPA, now showing at A. C. A., is a young St. Louis artist with a lust for painting. Her greatest gift, it seems to us, is for the use of stark, acid, and exciting colors — sharp pinks, knife-like yellows—in enticing



ARY STILLMAN: "Nassau Street." André Seligmann.

sweeping landscapes and city scenes onto her canvases. Prices: \$50-\$300.

MAX SCHNITZLER, who makes abstract forms seem naturalistic, has a show at Pinacotheca of just two pictures, both of mural size. The larger has the mood of a powerful landscape; the smaller, entitled *Quo Vadis*, of a composition of figures assailed by doubt. One feels that great effort has gone into their fashioning, and this is probably their weakest point. (Prices: \$3,000-\$5,000).



## COMING AUCTIONS

### Selections from the XVIII Century: Conde Nast Sale

THE CONDE NAST Collection of English and French eighteenth century furniture, paintings, drawings, silver, porcelains and other works of art which have been removed from the apartment of the late Condé Nast at 1040 Park Avenue, New York, will be dispersed at public auction sale at the Parke-Bernet Galleries on the afternoons of January 7, 8 and 9 following exhibition commencing January 2.

Those who have seen the collec-

tion are impressed particularly with the rare taste displayed by the late Mr. Nast in the selections he made. Mr. Nast was perhaps best known as the publisher of *Vogue*, *Vanity Fair*, and *House and Garden*.

French eighteenth century furniture and decorations include many fine pieces by *maîtres ébénistes*, notably a Louis XVI kingwood *bois de rose* and harewood *marquetry* *séculaire à abattant* stamped Jean-Henri Riesener; a fine Louis XVI *citronnier* and tulipwood *marquetry* *bureau à cylindre* mounted in *bronze doré* by *Roussel*; a Louis XV *inlaid* tulipwood *marquetry* occasional table stamped Charles *Tripino*. Among the other French pieces are a Louis XV carved and lacquered sofa in *needlepoint*; a pair of Louis XV carved and lacquered

armchairs in *Aubusson* tapestry; a pair of Louis XVI carved and lacquered *demilune* console tables and other choice furniture, and decorations of the period. Outstanding in the collection of choice English furniture is a very important set of six George II carved walnut and *petit point* tassel-back side chairs with claw-and-ball feet. Other notable examples are a George II carved *settee* with four matching chairs upholstered in *petit point* which fabric is signed by *Pen Hyde*; also a *Queen Anne* secretary bookcase from *Elsie de*



JEAN FREDERIC SCHALL: "The Two Friends," included in the Condé Nast Sale at the Parke-Bernet Galleries.

Wolfe; a pair of fine Chinese *Chipendale* carved mahogany pole screens in *Mortlake* tapestry. An important set of eight Georgian painted and decorated side chairs in *petit point* which is unusually well preserved and dating from the early part of the eighteenth century. There is also a fine *Chipendale* carved mahogany and *needlepoint* two-chair-back *settee* and other choice examples of the art of English cabinetmaking.

French paintings and drawings include works by *Monnoyer*, *van Huysum*, *Huet*, *Boucher*, *Moreau*, and *Watteau* with four superlative examples of the work of *Jean Frederic Schall*. As is to be expected, the collection includes Georgian and other silver, and some silver-plated ware,

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A RARER eighteenth century master, J. F. Schall painted "The Pet Dove," in the forthcoming Condé Nast sale.

table glass and table and decorative china. In the group of silver are four Queen Anne silver trencher salts by Jas. Rood of London and a pair of George I silver tapersticks by Chas. Gerrard.

Outstanding in the group of Oriental and French rugs is a Louis XVI hand-tufted floral medallion carpet of exquisite design. There are also some broadloom carpets.

A Chinese Coromandel lacquer six-fold screen of the K'ang Hsi period is one of the several screens to be offered in the sale.

A group of garden furniture formerly used on the terrace of Mr. Nast's penthouse is an attractive feature of the sale.

#### The Conde Nast Country House Furnishings

AMERICAN furniture and reproductions, together with garden furniture and appointments from the Sands Point residence of the late Condé Nast will be sold at public auction at the Parke-Bernet Galleries on the afternoon of Jan-

uary 13, following exhibition from January 9. These pieces reflect the same discriminating tastes as make notable the other sessions of the sale, including the Nast library which will be auctioned off on January 11 and 12.

#### Sculpture in Limited Editions

LIMITED editions of modern sculptures in small sizes by foremost Americans will be sold at the Plaza Art Galleries to close an account by order of Maurice Cohn, attorney, on December 22 following exhibition from December 19. Produced in cast stone, carved wood, terracotta, and hard plaster, wherever possible following the medium of the original work, the list includes the names of sculptors of many complexions.

In several of these mediums Zorach's well known figures of children are included, while Robert Laurent's style is available in a Reclining Nude and a figure of a squirrel. There is work by José de Creeft and by the late John Flannagan, both currently popular. Chaim Gross' humorous wooden figures are other decorative items. In the same material there are caricatures by Warren Wheelock. Maldarelli's abstractions are represented along with the more conservative work of Kane, Greenbaum, and Salemme. Other sculptors are Anita Weschler, Slobodkin, Schmitz, Hovannes, Glickman, and Alice Decker.

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# WHEN & WHERE TO EXHIBIT

**ALBANY, N. Y.**, Albany Inst. of History & Art, Feb. 3-28. 3rd American Drawing Annual. Open to artists in U. S. & Canada. All drawing mediums. Jury. No prizes. Works due Jan. 23. Albany Inst. of Hist. & Art, 125 Washington Ave., Albany, N. Y.

**ALBANY, N. Y.**, Albany Inst. of History & Art, Apr. 28-May 30. Artists of Upper Hudson 8th Annual. Open to artists residing within 100 miles of Albany. Mediums: oil, watercolor & sculpture. Jury. Purchase prize. Entry cards & works due Apr. 18. J. D. Hatch, Jr., 125 Washington Ave., Albany, N. Y.

**ATHENS, O.**, Ohio University, Apr. 1-21. Ohio Valley Oil & Watercolor Show. Open to artists residing in O., W. Va., Pa., Ill., Ind., & Ky. Mediums: oil & watercolor. Prizes: \$100 in war bonds. Entry cards due Mar. 7. Dean Earl C. Seigfried, Coll. of F. A., Athens, O.

**ATLANTA, GA.**, High Museum of Art, Feb. 1-15. Three County Show. Open to resident artists of Fulton, DeKalb & Cobb Counties, Ga. All mediums. Jury. Prizes. Works due Jan. 26. L. P. Skidmore, Director, 1262 Peachtree St. N. E., Atlanta, Ga.

**AUSTIN, TEX.**, Ney Museum, March. Texas Fine Arts Ass'n. 1st International. Open to all artists. Mediums: prints & drawings. Jury. Prizes. Entries due Feb. 15. Loma Wilson, Sec'y., Ney Museum, Austin, Tex.

**BALTIMORE, MD.**, Museum of Art, Mar. 12-Apr. 11. Maryland Artists 11th Annual. Open to artists born or residing in Md. All mediums. Jury. Entry cards & works due Feb. 24. Baltimore Museum of Art, Baltimore, Md.

**BROOKLYN, N. Y.**, Brooklyn Museum, Jan. 22-Feb. 7. Brooklyn Society of Artists 27th Annual. Open to artists resident or teaching in Bklyn. All mediums. Jury. Prizes: \$260 in war bonds. Works due Jan. 7-8. John Baur, Bklyn. Mus., Eastern Pkwy., Bklyn., N. Y.

**BUFFALO, N. Y.**, Albright Art Gallery, Spring, 1945. Artists of Western New York 9th Annual. Open to artists of Western N. Y. All mediums. Jury. Cash prizes. Albright Art Gall., Buffalo, N. Y.

**CHARLOTTE, N. C.**, Mint Museum of Art, May 1-June 12. Middle Atlantic Exhibition. Open to artists resident or born in Atlantic states from Md. to Ga. All mediums. Jury. Cash prizes. Mint Museum of Art, Eastover, Charlotte, N. C.

**CHICAGO, ILL.**, Art Institute of Chicago, Mar. 11-Apr. 25. Artists of Chicago & Vicinity 47th Annual. Open to artists residing in Chicago or within 100 mile radius. Mediums: oil & sculpture. Jury. \$1950 in prizes. Entry cards due Jan. 18; works Feb. 2. Frederick Sweet, Ass't. Curator Ptg. & Sculp., Art Inst. of Chicago, Ill.

**CHICAGO, ILL.**, Art Institute of Chicago, May 13-Aug. 22. 22nd International Watercolor Exhibition. Open to all artists. Mediums: watercolor, pastel, drawing & monotype. Jury. \$1100 in prizes. Entry cards due Mar. 22; works Apr. 8. Art Institute of Chicago, Chicago, Ill.

**CHICAGO, ILL.**, Mandel Brothers, Jan. 30-Feb. 20. Swedish-American Art Association Exhibit. Open to living Swedish-American artists & artists of Swedish descent. Mediums: oil, watercolor, graphic arts & sculpture. \$1 fee. Jury. Purchase prize. Entry cards due Jan. 18; works Jan. 26. Mae S. Larsen, Chairman, 4437 N. Francisco Ave., Chicago, Ill.

**DECATUR, ILL.**, Decatur Art Inst. Feb. 21-Mar. 14. 1st Annual of Central Illinois Artists. Open to artists of central Ill. Mediums: oil, watercolor, prints & drawings. Jury. \$150 in prizes. Entry cards due Jan. 22; works Feb. 5. Reginald Neal, Decatur Art Inst., Decatur, Ill.

**FLINT, MICH.**, Inst. of Arts, Mar. 12-Apr. 11. Flint Artists Show. Open to Flint artists. All mediums. Jury. Cash prizes. Entry cards due Mar. 5. Flint Inst. of Arts, 215 W. First St., Flint, Mich.

**HAGERSTOWN, MD.**, Washington County Museum of Fine Arts, Feb. 1-28. Cumberland Valley Artists 11th Annual. Open to artists residing in Cumberland Valley & to members of armed forces stationed there. Residents of Valley serving in armed forces anywhere within continental borders may send pgs. express collect. All mediums. Jury. Prizes. Entry cards due Dec. 31; works Jan. 15. John R. Craft, Director, Wash. Cty. Mus. of F. A., Hagerstown, Md.

**HARTFORD, CONN.**, Avery Memorial, February. Hartford Society of Women Painters Annual. Open to women artists living within 25 miles of Hartford. All mediums. \$2 fee for non-members. Jury. Cash prizes. Entry cards & works due Jan. 23. Muriel Alvord, Sec'y., 1033 Prospect Ave., Hartford, Conn.

**JACKSON, MISS.**, Municipal Art Gallery, Feb. 1-28. Annual Exhibition of Oils. Open to American artists. Medium: oil. \$1 fee for non-members. Jury. Prize. Entry cards & works due Jan. 20. Mrs. John Kirk, Sec'y., 927 N. Jefferson St., Jackson, Miss.

**JACKSON, MISS.**, Municipal Art Gallery, April. 2nd National Watercolor Annual. Open to all American artists. Mediums: watercolor, gouache, tempera & drawings. Jury. Prize. Entry cards & works due Mar. 20. Mrs. John Kirk, Sec'y., 927 N. Jefferson St., Jackson, Miss.

**LOWELL, MASS.**, Whistler's Birthplace, Year-Round Exhibition. Open to professional artists. All mediums. Fee: \$1.50 per picture. Jury. Single pictures received any time. John G. Wolcott, Vice Pres., Whistler House, 238 Fairmount St., Lowell, Mass.

**MADISON, WIS.**, Madison Public Library, Feb. 7-27. Madison Artists' Exhibition. Open to artists of Madison & vicinity. All mediums. Jury. Cash prizes. Entry cards due Feb. 5. Eleanor Mathews, Pres., Madison Art Ass'n, Public Lib., Madison, Wis.

**MADISON, WIS.**, Wisconsin Memorial Union, Jan. 25-28. Rural Art Annual. Open to rural artists living in Wis. All mediums. No jury. No prizes. Entry cards & works due Jan. 24. John R. Barton, Coll. of Agriculture, Univ. of Wis., Madison, Wis.

**MUSKEGON, MICH.**, Hackley Art Gallery, Feb. 1-27. Muskegon Artists Annual. Open to adults within radius of gallery's influence. All mediums. No jury. No prizes. Entry cards & works due Jan. 30. Hackley Art Gallery, Muskegon, Mich.

**NEW ORLEANS, LA.**, Arts & Crafts Club, Feb. 26-Mar. 26. Annual Membership Competition. Open to members (dues \$5). All mediums. Jury. \$250 prize. Entry cards & works due Feb. 23. Arts & Crafts Club, 712 Royal St., New Orleans, La.

**NEW YORK, N. Y.**, Academy of Allied Arts, Apr. 8-May 8. 12th Annual Spring Salon. Open to all artists. Mediums: oil & watercolor. Fee according to size. No jury. No prizes. Entry cards & works due Mar. 27. Valentine Nadon, Director, 349 W. 86th St., New York, N. Y.

**NEW YORK, N. Y.**, Academy of Allied Arts, Feb. 4-Mar. 1. February Group Exhibition. Open to all artists. Mediums: oil & watercolor. Entry cards due Jan. 23. Leo Nadon, Director, 349 W. 86th St., New York, N. Y.

**NEW YORK, N. Y.**, American Fine Arts Galleries, Apr. 5-24. National Association of Women Artists 51st Annual. Open to members. Mediums: oil, watercolor, black & white & sculpture. Fee: \$1 per exhibit. Jury. \$1500 in prizes. Works due Mar. 29. Miss Josephine Drege, Nat'l Ass'n. Women Artists, 42 W. 57th St., New York, N. Y.

**NEW YORK, N. Y.**, Grand Central Galleries, Hotel Gotham, Feb. 2-13. American Society Miniature Painters Annual. Open to miniature painters. \$1 fee per entry. Jury. \$100 prize & medal. Entry cards & works due Jan. 21. Cornelia Hildebrandt, Sec'y., 306 E. 51st St., New York, N. Y.

**NEW YORK, N. Y.**, National Academy of Design, Mar. 24-Apr. 14. American Watercolor Society 76th Annual. Open to all artists. Mediums: watercolor & pastel. Fee for non-members 50¢ per picture. Jury. Cash prizes & medal. Works due Mar. 15 (at 3 E. 89th St.) Exhibition Sec'y., Nat'l. Acad. of Design, 1083 Fifth Ave., New York, N. Y.

**NEW YORK, N. Y.**, National Academy of Design, Feb. 17-Mar. 9. National Academy of Design 117th Annual. Open to all artists. Mediums: painting & sculpture. Jury. Prizes. Works due Jan. 29. National Academy of Design, 1083 Fifth Ave., New York, N. Y.

**OAKLAND, CAL.**, Oakland Art Gallery, Feb. 28-Mar. 28. Annual of Oil Paintings. Open to all artists. Medium: oil. Jury. \$100 cash prize & medals. Entry cards & works due Feb. 20. Oakland Art Gall., Municipal Auditorium, Oakland, Cal.

**PARKERSBURG, W. VA.**, Fine Arts Center, Apr. 10-May 15. 5th Annual Regional Show. Open to artists & former residents of W. Va., Ohio, Va. & Pa. Mediums: oil & watercolor. Jury. Prizes. Entry cards due Mar. 28; works Apr. 1. Parkersburg Fine Arts Center, 317 9th St., Parkersburg, W. Va.

**PHILADELPHIA, PA.**, Plastic Club, Jan. 12-26. Watercolor Annual. Open to members. Mediums: watercolor & pastel. Jury. Entry cards & works due Jan. 6. Mrs. Joseph Ewing, Chairman, 247 S. Camac, Philadelphia, Pa.

**PHILADELPHIA, PA.**, Plastic Club, Mar. 10-30. Oil Annual. Open to members. Mediums: oil & sculpture. Jury. Prizes. Entry cards due Mar. 4 works. Mrs. Joseph Ewing, Chairman, 247 S. Camac, Philadelphia, Pa.

**PITTSBURGH, PA.**, Carnegie Galleries, Feb. 11-Mar. 11. Associated Artists of Pittsburgh 33rd Annual. Open to members. All mediums. Jury. \$2000 in prizes. Entry cards due Jan. 11; works Jan. 20. Earl Crawford, Sec'y., 222 Craft Ave., Pittsburgh, Pa.

**PORTLAND, ME.**, Sweet Memorial Art Museum, Feb. 26-Mar. 28. 60th Annual. Open to living American artists. Mediums: oil, watercolor & pastel. Jury. Entry cards due Feb. 6; works Feb. 13. Bernice Brock, Sec'y., Sweet Memorial Art Museum, 111 High St., Portland, Me.

**PROVIDENCE, R. I.**, Providence Art Club, Mar. 2-14. Providence Watercolor Club. 47th Annual. Open to members. Mediums: watercolor, pastel & print. Jury. Entries due Feb. 20. Henry J. Peck, Pres., 673 Main St., Warren, R. I.

**ROCKFORD, ILL.**, Burpee Art Gallery, Apr. 5-30. Rockford & Vicinity Artists 19th Annual. Open to artists residing in Rockford or within 100 mile radius. All mediums. \$2 entry fee & membership in Rockford Art Ass'n. Jury. Purchase & cash prizes. Rockford Art Ass'n, 737 N. Main St., Rockford, Ill.

**SAN FRANCISCO, CAL.**, San Francisco Museum of Art, Mar. 9-Apr. 4. Print & Drawing Annual. Open to all American artists. Mediums: prints & drawings. Jury. Prizes. San Francisco Mus. of Art, San Francisco, Cal.

**SANTA CRUZ, CAL.**, Civic Auditorium, Jan. 31-Feb. 15. 14th State Wide Annual. Open to artists living or working in Cal. Mediums: oil, watercolor & pastel. Jury. Prizes. Entry cards due Jan. 22; works Jan. 23. Santa Cruz Art League, 99' B' Pilkington Ave., Santa Cruz, Cal.

**SEATTLE, WASH.**, Seattle Art Museum, Apr. 14-May 9. Northwest Printmakers 15th Annual International. Open to all artists. All print mediums. \$1 fee. Jury. Purchase prizes. Entry cards due Mar. 29; works Apr. 1. Wm. S. Gamble, Sec'y., 1514 Palm Ave., Seattle, Wash.

**SPRINGFIELD, MASS.**, Museum of Fine Arts, Feb. 7-28. Springfield Art League Annual. Open to members (membership fee \$3). All mediums. Jury. Cash prizes. Entry cards due Jan. 26; works Jan. 28. Helen Knox, Sec'y., 129 Sumner Ave., Springfield, Mass.

**SPRINGFIELD, MO.**, Springfield Art Museum, Apr. 1-30. 13th Annual. Open to residents of Mo. & neighboring states. All mediums. Jury. Cash prizes. Entry cards due Mar. 20; works Mar. 24. Deborah Weisel, Sec'y., Kingshade Apts., Springfield, Mo.

**TACOMA, WASH.**, College of Puget Sound, Apr. 4-May 2. Artists of Southwest Washington 4th Annual. Open to artists of S. W. Wash. Mediums: oil, watercolor & sculpture. No jury. No prizes. Entry cards due Apr. 1; works Apr. 6. Coll. of Puget Sound, Tacoma, Wash.

**TOLEDO, O.**, Toledo Museum of Art, May 2-30. Toledo Artists 25th Annual. Open to residents, former residents, & those living within 15 miles of Toledo. Mediums: arts & crafts. Jury. Prizes. Entry cards & works due Apr. 22. J. Arthur MacLean, Curator, Toledo Mus. of Art, Toledo, O.

**UTICA, N. Y.**, Munson-Williams-Proctor Institute, Jan. 31-Mar. 2. Artists of Utica & Central N. Y. 6th Annual. Open to artists living within 100 miles of Utica. All mediums. No jury. Entry cards & works due Jan. 18. A. J. Derbyshire, Munson-Williams-Proctor Inst., 318 Genesee St., Utica, N. Y.

**WASHINGTON, D. C.**, Corcoran Gallery, Jan. 15-Feb. 14. Society of Washington Artists 52nd Annual. Open to members, & to artists of District of Columbia, Md. & Va. Mediums: oil & sculpture. \$1 fee for non-members. Jury. Prizes. Garnet Jex, Sec'y., 6016-20th St., N. Arlington, Va.

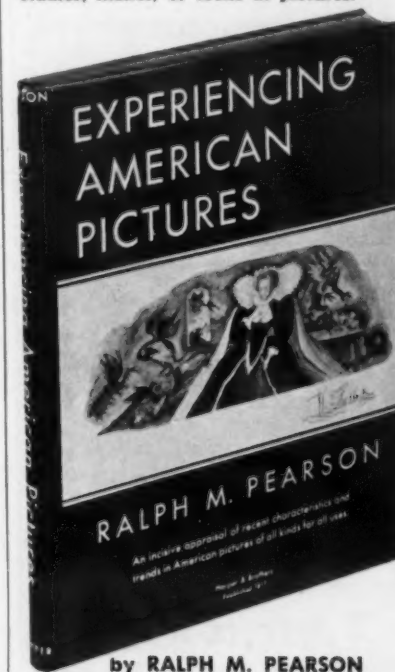
**WASHINGTON, D. C.**, Corcoran Gallery, Jan. 21-Feb. 14. Washington Society of Miniature Painters, Sculptors & Gravers Annual. Open to American artists or artists living in U. S. All mediums. \$1 fee. Jury. No prizes. Entry cards due Jan. 15; works Jan. 16. Mary Elizabeth King, 1518-20th St., N.W., Washington, D. C.

**WORCESTER, MASS.**, Worcester Art Museum, May & June. Worcester County Artists. Open to artists resident or born in Worcester Cty. Mediums: oil, watercolor & sculpture. Jury. Entry cards due Apr. 17; works Apr. 21. Worcester Art Mus., Worcester, Mass.

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**MURAL COMPETITION:** \$4500 award for mural design in oil medium for Springfield, Mass., Museum of Fine Arts Library. Open to artists resident in Canada, Mexico & U. S. Closing date May 24, 1945. For further information, write Frederick S. Robinson, Director, Mus. of Fine Arts, Springfield, Mass.

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**SOAP SCULPTURE:** \$1120 in cash prizes for sculptures in Ivory soap. Advanced amateur, senior, junior & group classifications. Competition closes May 15, 1945. National Soap Sculpture Committee, 80 E. 11th St., New York, N. Y.

## THE EXHIBITION CALENDAR

EXHIBITIONS ARE OF PAINTINGS UNLESS OTHERWISE SPECIFIED

**ALBUQUERQUE, N. M.**, La Quinta Gall., Jesus Galvan, to Dec. 30.  
**ATHENS, O.**, Ohio Univ.: Faculty Exhib., to Dec. 31.  
**BALTIMORE, MD.**, Mus. of Art: Contrasts in

Impressionism, to Dec. 27. Geissbuhler, sculp.; Albers, to Jan. 3.  
Walters Gall.: Old Cameos & Intaglios, to Feb. 15.  
**BLOOMINGTON, ILL.**, Art Ass'n.: Art for

children, to Dec. 21.  
**BLOOMINGTON, IND.**, Indian Univ.: Modern Posters, to Dec. 21.  
**BOSTON, MASS.**, Doll & Richards: Andrew Wyeth, to Dec. 26.

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Inst. of Mod. Art: Useful Objects, to Dec. 23.  
Mus. of F. A.: Xmas Exhib., to Jan. 10.  
Pub. Lib.: Foreign Prints, to Dec. 31.  
CAMBRIDGE, MASS.: Fogg Mus.: Dane  
Chinese Coll., to Dec. 31.  
CHARLOTTE, N. C.: Mint Mus.: So. States  
Art League, to Dec. 31.  
CHARLOTTESVILLE, VA.: Univ. of Va.:  
Early Amer. Wallpaper, to Dec. 24.  
CHICAGO, ILL.: Art Inst.: Chas. Smith, ab-  
stractions, to Feb. 15.  
Arts Club: Kissing; Watkins; Lipschitz, sculp.,  
to Dec. 31.  
Chicago Gall. Ass'n.: Members Show, to Dec.  
31.  
Mandel Bros.: Aishuler; Longbaugh; Ford;  
Hannell & Beck, sculp., to Dec. 25.  
Renaissance Soc.: Beman; Dalstrom, to Dec. 19.  
CINCINNATI, O.: Art Mus.: 20th Century  
Sculp., to Jan. 10.  
Taft Mus.: Pts. by Refugee Children, to Jan. 3.  
CLEVELAND, O.: Mus. of Art: Contemp. Art  
of Western Hemisphere, to Jan. 10. Sovereign  
Coll., to Mar. 14.  
COLUMBUS, O.: Gall. of F. A.: Ed. Hayden:  
Art from World Battlefronts. Pts. from Yale  
Univ. Coll., to Dec. 31.  
DALLAS, TEX.: Mus. of F. A.: Texas Print  
Annual: Texas General, to Dec. 27.  
DELAWARE, O.: Ohio Wesleyan Univ.: Faculty  
Exhib., to Jan. 5.  
DENVER, COL.: Art Mus.: Denver Artists  
Guild Annual, to Dec. 31.  
DETROIT, MICH.: Inst. of Arts: Mich. Artists  
Annual, to Dec. 26.  
DUBUQUE, IA.: Art Ass'n.: Francis Chapin,  
to Dec. 31.  
ELMIRA, N. Y.: Arnot Gall.: Elmira Artists  
Annual, to Dec. 31.  
FITCHBURG, MASS.: Art Center: Contemp.  
Portraits, to Jan. 31.  
FLINT, MICH.: Inst. of Arts: Local Artists,  
to Dec. 31.  
GREEN BAY, WIS.: Neville Mus.: Springfield  
(Mo.) Artists, to Dec. 28.  
HAGERSTOWN, MD.: Wash. Cty. Mus.: Sing-  
er Coll., to Dec. 31.  
HARTFORD, CONN.: Wadsworth Athenaeum:  
Pts. from Revolution to Civil War, to Dec. 31.  
HOUSTON, TEX.: Meinhard Gall.: Marie  
Weger, to Dec. 26.  
Mus. of F. A.: Chinese Art, to Dec. 22. Latin  
Amer. Exhib., Dec. 28-Jan. 12.  
INDIANAPOLIS, IND.: Herron Mus.: Amer.  
Color Prints, to Dec. 27. Mod. Russian Pts.,  
to Dec. 17.  
KANSAS CITY, MO.: Nelson Gall.: French  
Pig.; Chinese Hard Stones, to Dec. 31.  
LAWRENCE, KAN.: Thayer Mus.: Jane Peter-  
son, to Dec. 31.  
LOS ANGELES, CAL.: Amer. Contemp. Gall.:  
Annual Xmas Show, to Dec. 26.  
County Mus.: Remarque Coll.: Amer. Pts.,  
to Dec. 31.  
Univ. of So. Cal.: Calif. Watercolor Soc., to  
Dec. 31.  
Vigevano Gall.: Xmas Exhib., to Dec. 31.  
LOUISVILLE, KY.: Speed Mus.: Jane Peter-  
son; Bevin; M. Browne, to Dec. 27.  
MANCHESTER, N. H.: Currier Gall.: Cleve-  
land Artists: Whistler Prints, to Dec. 31.  
MASSILLON, O.: Massillon Mus.: Walter Swan,  
to Dec. 31.  
MEMPHIS, TENN.: Brooks Gall.: Art of  
Armed Forces: Xmas Bazaar, to Dec. 20.  
MILWAUKEE, WIS.: Layton Gall.: Wisconsin  
Portraits, to Dec. 31.  
MINNEAPOLIS, MINN.: Inst. of Arts: Zorn,  
etchings, to Jan. 3. Chinese Ritual Jades, to  
Jan. 18.  
Hanley Gall.: Albion, to Dec. 31.  
MONTCLAIR, N. J.: Art Mus.: Winter Scenes  
by Americans: Woodstock Guild of Craftsmen,  
to Dec. 7.  
MONTREAL, QUE.: Mus. of F. A.: Nativity  
& Adoration in Art; Jefferys, drawings, to  
Dec. 31.

### NEW YORK CITY

A.C.A., 26 W. 8.....Marty, to Dec. 19  
David Burliuk, Dec. 20-Jan. 10  
Acad. Allied Arts, 349 W. 86  
Winter Annual, to Jan. 10  
Allison, 32 E. 57  
French & Amer. Prints & Drawings, to Jan. 9  
A. I. D., 595 Madison  
Interior in Contemp. Ptg., to Jan. 14  
Amer. British, 44 W. 56  
Anna Mary Moses; Group, to Dec. 22  
An Amer. Place, 509 Madison, Mar. to Jan. 11  
Argent, 42 W. 57.....Art for Xmas, to Jan. 2  
Artists, 43 W. 53.....Art Under \$50, to Dec. 28  
Gottlieb, Dec. 28-Jan. 11  
Art of This Century, 30 W. 57  
Duchamp, Cornell, Vail: art objects, to Dec. 31  
Assoc. Amer., 711 Fifth.....Gross, to Dec. 22  
Barbizon, Lexington & 63.....Paddock, to Jan. 4  
Babcock, 38 E. 57  
19th & 20th Century Americans, to Dec. 31  
Barzansky, 800 Madison, Xmas Show, to Dec. 31  
Bignou, 32 E. 57.....Rubin, to Dec. 24  
Modern Pts., Dec. 26-Jan. 9  
Bonniers, 665 Lexington, Xmas Fair, to Dec. 31  
Brooklyn Mus.: Liebes Textiles, to Feb. 7  
Inventions for Victory, to Jan. 3  
Munch, prints, Dec. 16-Feb. 22  
Bklyn. Neighborhood Club, Clark St.  
Howard Clancy, to Jan. 2  
Bueholz, 32 E. 57.....Prints;  
Flannagan, Malliol, sculp., to Dec. 26  
Carstairs, 11 E. 57th.....Alajalov, to Dec. 24  
Clay Club, 4 W. 8.....Members Oils, to Jan. 15  
Columbia Univ. Hall.....Meley, to Jan. 16  
Contemp. Arts, 106 E. 57  
Pts. from \$5-\$50, to Dec. 26  
Downtown, 43 E. 51.....Steig, to Dec. 19  
Inter-Amer. Folk Art, Dec. 22-Jan. 10  
Durand-Ruel, 12 E. 57  
19th Century French, to Dec. 31  
Eggleston, 161 W. 57, Marita Jaekel, to Dec. 19  
Eighth St., 33 W. 8.....Members Oils, to Dec. 21  
Eighth St. Playhouse, 52 W. 8  
New Talent Show, to Dec. 22  
Feragill, 63 E. 57.....Xmas Show, to Dec. 31  
William Ranken, Dec. 28-Jan. 16  
460 Park.....Baskerville, to Dec. 19  
Gall. Modern Art, 12 E. 57....."It Looks Like Me," to Dec. 31  
Lissim, Xmas Show, to Dec. 24  
Grand Central Sch. of Art.  
Nan Greenac, to Dec. 26  
Frank Herring, Dec. 27-Jan. 10  
Grolier Club, 47 E. 60, Naval Prints, to Jan. 17  
Harlow, Keppel, 670 Fifth  
Contemp. Amer. Prints, to Dec. 31  
Hartveld, 21 E. 57.....Herschel, to Dec. 24  
Kolekian, 20 E. 57.....Art in America, to Dec. 19  
Kleemann, 38 E. 57.....Xmas Show, to Jan. 4  
Knoedler, 14 E. 57, Amer. Watercolors, to Jan. 6  
Kraushaar, 730 Fifth.....1915-1920, to Jan. 9  
Levy, Julien, 11 E. 57.....Grosser, to Jan. 2  
Lilienfeld, 21 E. 57  
Old Masters, Dec. 19-Jan. 16

NEWARK, N. J.: Art Club: Jay Connaway;  
Annual Xmas Sale, to Dec. 31.  
Artists of Today: Members Xmas Sale, to Dec.  
31.  
Mus. of Amer. Ptg. & Sculp., to Dec. 31.  
NEW HAVEN, CONN.: Pub. Lib.: Dorothy  
Cogswell, to Dec. 29.  
NEW ORLEANS, LA.: Arts & Crafts Club:  
Members Show, to Jan. 1. Amer. Indian Art,  
to Jan. 16.  
NORFOLK, VA.: Mus. of Arts: Plastic Club,  
to Jan. 3.  
OKLAHOMA CITY, OKLA.: WPA Art Center:  
Lithography Annual, to Dec. 31. Adah Robin-  
son, to Jan. 3.  
OLD ALBUQUERQUE, N. M.: La Placita:  
Walter Bambrack, to Dec. 26.  
OMAHA, NEB.: Joslyn Memorial: Six States  
Exhib.: Amer. at Rest & Play; Sopher,  
sculp., to Dec. 31.  
PARKERSBURG, W. VA.: F. A. Center: Latin  
Amer. Art Craft, to Dec. 31.  
PHILADELPHIA, PA.: Art Alliance: Fer-  
guson, to Dec. 27. Alice Murphy, prints;  
Schubemann, to Jan. 3. Easel Pts. as illus-  
trators, to Jan. 3.  
PITTSBURGH, PA.: Carnegie Inst.: Rousseau,  
to Dec. 27. Rockwell Kent, to Jan. 31. Water-  
colors from Internat'l. Exhib., to Jan. 17.  
PORTLAND, ME.: Sweet Mus.: Francis Libby,  
to Dec. 20.  
PORTLAND, ORE.: Art Mus.: 50th Anni-  
versary Exhib., to Jan. 3.  
RALEIGH, N. C.: Art Center: Calif. Water-  
colors, to Dec. 30.  
RICHMOND, VA.: Mus. of F. A.: Prentiss  
Taylor, lithog., to Jan. 4.  
ROCHESTER, N. Y.: Memorial Gall.: French  
& Eng. Porcelains, to Dec. 25.  
ROCKFORD, ILL.: Burpee Gall.: Harry  
Davis, to Jan. 3.  
SACRAMENTO, CAL.: Crocker Gall.: Art in  
War; Robt. Each; Draper, enamels, to Dec.  
31.  
ST. LOUIS, MO.: City Art Mus.: Group Fif-  
teen; Negro Artists: Camouflage for Civilian  
Defense, to Dec. 31.  
ST. PAUL, MINN.: Univ. Gall.: Leading  
Watercolorists, to Dec. 29. Artists from 9  
States, to Dec. 20.  
SAN DIEGO, CAL.: F. A. Gall.: Art Guild  
Annual: Bonnet; Martin Baer; Marie Du-  
barry, etchings, to Dec. 31.  
SAN FRANCISCO, CAL.: De Young Mus.:  
Charlet; Do You Want to Paint; Siegle; Ben-  
ley; Weissen & Savres Porcelain, to Dec. 31.  
Fairway Gall.: Holiday Sales Exhib., to Dec.  
31.  
Palace of Leg. of Honor: Henri, drawings;  
Canadian War Posters; Master Drawings, to  
Dec. 31.  
SANTA BARBARA, CAL.: Mus. of Art: George  
Grosz, to Dec. 31.  
SARATOGA SPRINGS, N. Y.: Katrina Trank  
House: Elsie & Edgar Bartzell; F. Litto, to  
Dec. 30.  
SPRINGFIELD, ILL.: State Mus.: Kasimir,  
etchings; Graphic Arts, to Jan. 31.  
SPRINGFIELD, MASS.: Mus. of F. A.:  
"American Life," to Dec. 31.  
SPRINGFIELD, MO.: Art Mus.: Cribbs Me-  
morial Exhib., to Dec. 30.  
TULSA, OKLA.: Philbrook Art Center: Ca-  
mouflage Show, to Dec. 28. Eugene Kingman,  
Dec. 28-Jan. 15.  
WASHINGTON, D. C.: Corcoran Gall.: Cor-  
coran School, Xmas Sale, to Jan. 13.  
Smithsonian Inst.: Fabri, etchings, to Dec. 31.  
Pa. Soc. of Miniatures Pts., to Jan. 17.  
Phillips Gall.: Local Artists Xmas Show, to  
Dec. 27. Marc Chagall, to Jan. 4.  
WEST PALM BEACH, FLA.: Norton Gall.:  
Art League Xmas Sale, to Jan. 3.  
WILMINGTON, DEL.: Soc. of F. A.: Marian  
Comer: Soviet War Posters, to Jan. 3.  
ZANESVILLE, O.: Art Inst.: Animal King-  
dom in Modern Art, to Dec. 22.

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